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September
1944

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THE METROPOLITAN OPERA ASSOCIATION, through a Statement of Operations, has painted a most optimistic picture of its financial and artistic standing which should be extremely heartening to the millions of supporters of that venerable institution. Through the wholehearted cooperation and friendly and sympathetic attitude displayed alike by the managerial staff, the musicians, the artists, and the hands of the several unions, there has been found a solution to the many problems of the past few years, and everyone concerned looks forward with great confidence to the future. It may even be possible during the coming season to place the Association in the "black."

THE WORLD PREMIERE of excerpts from the orchestration by Dmitri Shostakovich of Moussorgsky's "Boris Godunov" took place on July 23 on the regular Sunday afternoon broadcast of the New York Philharmonic-Symphony Orchestra, with Fritz Reiner conducting and the Metropolitan Opera bass, Alexander Kipnis, as solist.



HOMER GRUNN

HOMER GRUNN, composer and pianist, died on June 6 at Los Angeles, California. He was born in West Salem, Wisconsin, May 5, 1880. Following study in Chicago with Emil Liebling, he became a pupil of Jedlicka at the Stern Conservatory, Berlin. Then came activities in the West and Mid-West. Mr. Grunn went to Chicago where he taught four years in the Chicago Musical College. Then followed a period in Phoenix, Arizona, and finally, in 1910, he settled in Los Angeles. For

eight years he was pianist of the Brahms Quartet. He appeared as solist with the Los Angeles Chamber Music Society and the Zoelner Quartet. Much of his important compositions are the result of his idealization of Indian themes. Orchestral and piano works have been published with much success. His "Zuni Impressions" was played at the Hollywood Bowl Concert.

THE PADEREWSKI TESTIMONIAL FUND, INC., has been rendering a most important and valuable war service. The Scotch-American "Polish Relief" undertaking, which includes the Paderewski Hospital, Medical School, Children's Home, and Student's Relief in Edin-

burgh, has been of invaluable aid to Polish refugees in Scotland. More than fifty Polish doctors have been graduated from the Polish School of Medicine. The Paderewski Testimonial Fund, Inc., is a participating agency of Polish War Relief through the National War Fund, 37 East 36th Street, New York 16, N. Y.



The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

HAIL TO THE MUSICAL TIMES OF LONDON, which in June celebrated its one hundredth birthday! Paper shortages have cut down its pages pathetically, but neither Blitz nor Robot bomb has had the slightest effect upon its high ambitions and purposes. Dr. Samuel Johnson, in his "Rasselas" wrote: "Great works are performed not by strength, but by perseverance." The Musical Times is a monument to perseverance. Started by Vincent Novello in 1844, it was at first something of a house organ for the well-known publisher. It gradually developed into a magazine of especially high ef-

iciency and ideals. Percy A. Scholes, in an article describing the proud history of the Musical Times, traces its origin to a craze for sight-singing which was rampant in England one hundred years ago. The Musical Times provided information and material which was eagerly grasped. Gradually the journal became the leader of musical thought in Britain. The Ervuz (a mere youth of sixty-one) salutes his centennial colleague in London and wishes it unlimited years of prosperity in those days of peace, when the journal may again resume normal size.

RICCARDO ZANDONAI, operatic composer, is reported dead in Pesaro, Italy, at the age of sixty-one. He had taken refuge in a Franciscan monastery, after being driven from his home by the Germans. Mr. Zandonai was born at Sacco, Trentino, May 28, 1883. He was a pupil of Mascagni. Several of his operas, including "Conchita," and "Francesca da Rimini" were produced in America. In 1933 he won the Mussolini prize of 80,000 lire at the National Musical Festival in Rome, with his overture, *Columbina*.



RICCARDO ZANDONAI

GUSTAV KLEMM, well-known composer and conductor of Baltimore, has been appointed superintendent of the preparatory department of the Peabody Conservatory of Music. Mr. Klemm, who has been assistant manager and program annotator of the Baltimore Symphony Orchestra, has long been identified with musical activities in his native city. From 1914 to 1924 he was associated with Victor Herbert. For many years he was program director and assistant manager of Radio Station WBAL.

WILL MARION COOK, Negro composer, whose songs and operettas have enjoyed great popularity, died on July 19 in New York City, at the age of seventy-five. He was born in Washington, D. C., and secured his musical education at the Oberlin Conservatory of Music, following which he studied violin with Joachim in Berlin. Mr. Cook also studied with Dvořák when the latter headed the National Conservatory in New York City. Much of his early composing was done for the old vaudeville team of Williams and Walker. He



WILL MARION COOK

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-third Street, New York 17, N. Y.

Competitions

1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual competition. Composers who are American citizens (native or naturalized) are invited to submit manuscripts. These should be mailed between October 1 and November 1. Full details may be secured from Mrs. Helen L. Kaufman, 59 West Twelfth Street, New York 11, New York.

THE EIGHTH ANNUAL PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild, is announced. The award is one hundred dollars, with guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Toren, 3225 Foster Avenue, Chicago 25, Illinois.

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus of Long Island, for the best work for women's chorus based on a text from or related to the Old Testament. The Award is one hundred and fifty dollars, with publication of the winning work guaranteed. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by The H. W. Gray Company, Inc. to the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 650 Fifth Avenue, New York 20, New York.

A COMPOSITION CONTEST open to all composers of American nationality is announced by Independent Music Publishers. A cash award of five hundred dollars will be given the composer of the winning composition and also publication of the work will be assured, with royalties on sales and fees for public performance going to the composer. The closing date is September 15, and all details may be secured from Independent Music Publishers, 205 East Forty-third Street, New York 17, N. Y.

Dependable Technic

"Even the worthy Homer sometimes nods"

—HORACE: "De Arte Poetica"

has properly to do with the intellectual phase of the subject rather than the physical. It is the brain side of the study, not the digital or the manual.

"The excellence of one's technic depends upon the accuracy of one's understanding of these subjects and his skill in applying them to his interpretations at the keyboard. Mechanical skill, minus real technical grasp, places the player upon a lower footing than the piano-playing machines which really do play all the notes, with all the speed and all the power the operator demands."

Evidently what Mr. Godowsky called "mechanics" is the most commonly accepted term for technic, and what he called "technic" is generally classed as interpretation. Most folks certainly think of technic as the mechanical processes which are acquired by the performer more or less as tools of his trade. In medicine the way the surgeon holds his instruments, his deftness in using them, his scientific understanding of everything related to the anatomy and the pathology of the section he is treating, would justifiably refer to his technic. In piano playing, the exactness with which the pupil "feels his rhythms," the manner in which he is able to control his touch, his understanding of the principles underlying the artistic needs of his art, and the means by which he applies the mechanics of the instrument to produce the most beautiful results are, all in all, his technic.

We found in teaching, that in much playing of Bach, Scarlatti, Handel, and other composers who wrote their compositions without reference to the pedal, it is a very helpful aid to security and stability to avoid the use of the damper pedal in study. The damper pedal has been a convenient camouflage whereby many students have concealed careless stumbling, and stuttering playing. Practice each day for a while without touching the pedal would overcome this.

One of the greatest shortcomings in a poor technic is uncertainty. Teachers of the day of Liszt and Rubinstein saw to it that in beginning exercises, which were always played at a slow speed,

(Continued on Page 536)



THE BLIND HOMER AND HIS LYRE

If little is known about Shakespeare, far less is known about Homer. He is believed to have been born in Smyrna, a Greek colony in Asia Minor, around 800 B. C. Like the *Minnesingers* and *Troubadours* of later times, he was a minstrel, a wandering singer who traveled from place to place with his lyre, finally residing on the Island of Chios. Littered singers and poets in his day did not have a very high standing, but while millions living at his time are now erased from all memory, the grandeur of his epic description of the siege of Troy has made this classic immortal. The "Iliad" and the "Odyssey" are thought by some to have been written by many different collaborating poets. The perfection of the great masterpieces is so great that the traditional author, Homer, was alleged to have been invisible. Hence the line from Horace, quoted above. The illustration is a reproduction of the painting by the famous French artist, François Gérard.

BECAUSE virtuoso artists occasionally make slips at public recitals, many young people seem to get the idea that it is far better to play with effusive affectation than to play impeccably. The result has been that we hear a very great deal of loose and careless playing.

The first essential of all technic in all arts and sciences is dependability—or, if you prefer, stability. It is just silly to sit for hours at the keyboard, or to spend years sawing away at a violin, unless the student is building a foundation so sure and so available that when it is wanted, it is as reliable as a fine chronometer. We have seen, here and abroad, thousands of pupils practicing enthusiastically, but with little practical results. The reason is largely due to the failure to understand this principle of stability. The pupils have never been shown the objectives they should seek, nor have they gone directly to those goals of mechanical efficiency with as little loss of time and motion as possible.

What do we mean by technic? The term does not have a uniform connotation. The late Leopold Godowsky, whose long friendship and fine spirit of cooperation in the work of The Etude was a great asset in our journalistic history, once joined with your Editor in a long discussion of technic. His conception of technic was far more comprehensive than that of the average musician. He included everything that had to do with beautiful playing. In other words, the technic of the art was the art itself—expression, phrasing, touch, rhythm, form—everything.

At this time he said, "Mechanics includes all that pertains to that branch of piano study which has to do with the exercises that develop the hand from the machine standpoint—that is, make it capable of playing with the greatest possible rapidity, the greatest possible power when power is needed, and also provide it with the ability to play those passages which, because of fingering or unusual arrangement of the piano keys, are particularly difficult to perform."

"Technic differs from the mechanics of piano playing in that it

"Great Pianists on Piano Playing," by James Francis Cooke, P. 133

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The Basic Beethoven

Alexander Wheelock Thayer's Remarkable Biography

Still the Most Consulted Book in Its Class

by Siert Riepma

THIS ARTICLE IS CONDENSED FROM A MUCH LONGER SCHOLARLY ARTICLE BECAUSE OF WARTIME PAPER RESTRICTIONS

PROBABLY the best description of Alexander Wheelock Thayer is that he was an odd-fellowish New England gentleman who was responsible for the fairly accurate portraits of Ludwig van Beethoven which most musical Americans cherish in their imaginations. His achievement, which took over fifty laborious years and gave little reward, consisted in getting together most of the documents and manuscripts for what is now known as "Thayer's Life of Beethoven"—a work not yet surpassed for tedious scholarship and an antique flavor of Currier and Ives. These characteristics have proved unalike but useful for three-quarters of a century. Thayer's is still the basic Beethoven, and on it have been more or less founded the artistic interpretations of Sullivan, Rolland, Schaeffer, and others.

Young Americans of the New England school, like Emerson, Parke Godwin, and George William Curtis, laid down aesthetic qualifications for a young American leader. A hero was needed to symbolize their democratic idealism, and since this was a cosmopolitan faith, American citizenship was not a requisite. As an artist-hero of freedom, Beethoven was a likely candidate. His universal language expressed wonderfully well the glorious abstractions of individualism, and on the emotional Americans the "Fifth Symphony" must have produced an effect as impressive as Jenny Lind or the Revolutions of 1848.

Thayer's generation discovered him just as our generation has. John Sullivan Dwight preached the Beethoven gospel with missionary zeal at Brook Farm, organized the Harvard Musical Association, and spread the good news with his *Journal of Music*. Lowell Mason and Alexander Thayer were other helpers in the cause. Both were interested in America's musical education, and Thayer, after being graduated at Harvard with a law degree, delved into New England's musical history by way of the Bay Psalm Book and gradually became a music critic.

An Inherited Characteristic

Thayer's purpose was always didactic. This characteristic he may have inherited from his large and busy family. The Thayers had produced more than their share of leading citizens long before anyone had heard of Handel, let alone the drunkard's son from Bonn. And the neat house at South Natick, where Thayer was born in 1817, was not oppressed with the stale air of Daniel Webster's shaggy but received the breezes of transcendentalism and antislavery argument. A remarkable result was his youthful novel, "Signor Mason," a waltz tale about a musically gifted slave mulatto who escapes from his master's plantation, achieves fame abroad, and falls into a mistaken and hopeless love with his master's daughter. The book, a sixth-rate mixture of "Uncle Tom's Cabin" and "Jean Christophe," was intended to give Thayer's German acquaintances New England's views on slavery.

The first Beethoven biographies, valuable as they were, had inadequate documentary foundations and

cal circles and was destined to become a working partner in the biography.

The tremendous interest which greeted anything new about Beethoven had shown him the need for a comprehensive and reliable biography. Accordingly, Thayer settled down to more intensive research. The first result was an experimental article on Beethoven's youth. It was a more informative piece, the first to be based entirely on original sources, and remarkable for a tribute to Mozart as "probably the greatest musical genius that ever lived." Beethoven, in fact, came off second best with an admirably good second alone wasn't enough. "Long continued effort and an exhaustive study of the best works" was then necessary, said Thayer. He liked the word "exhaustive" and his moral tone suited his public.

This offering gave Thayer prestige abroad, where it was reprinted along with a severe review he had written for Dwight on Adolf Marx' life of Beethoven. Such skirmishes increased his growing fame. Even before this, homage was given him and he accepted it modestly but thirstily. The violinist, Joachim, especially turned a compliment by announcing that he had just ordered all of Emerson's works. Thayer never forgot the tribute. The widow Schumann, whom he admired extravagantly and whose husband's work he was in a sense carrying on, and him over occasionality, and the Family-Grimm made November 4, 1855 memorable by having him to tea—and no wonder, for there Clara Schumann and Joachim played Mozart. "For a poor American earning his subsistence by brain work, such an evening is an event in his life which leaves a lasting memory," he exclaimed.

A Widening Horizon

Soon Thayer was known to everyone who had been a friend or a rival relation to Beethoven, or who knew any one who had been, or who was or might be suspected of having any Beethoven information. All prospects became his correspondents. The aged Weezer and Schindler, and even crusty old Anselm Huttenbrenner, who is remembered to posterity for his "lost key" and "lost" "Unfinished Symphony" of Schubert called up their recollections.

These happiest days of Thayer's life were interrupted by another visit home to fill his pockets and get a rest. He catalogued Lowell Mason's library. Mason and Thayer got on well despite some differences in opinion, and the musicologist gave his helper means to continue his research. A gift from a Cambridge lady also contributed to its progress. Thayer was glad to get back to Germany where his interests and friends were, and where his simple, bearded habits could get along on very little. More inspired than ever, he reached Vienna. Johann Lothrop Motley made him secretary of the legation there, where he stayed with the Countess Sumner and Henry Wilson persuaded President Lincoln to give Thayer the consular post at Trieste, he settled down in exile.

While the Civil War raged back home, Thayer accumulated a vast mountain of assorted notes. In Breslau he absorbed the Landsberger collection of Beethoven autographs; in Paris he tried unsuccessfully to open the archives; in London he captured the important reminiscences of Charles Neefe, who had heard piano from Beethoven and had introduced the "Emperor Concerto" to England; Philip Potter, whom the composer had given tips on pianoforte; and the journalists, George Hinrichs and Henry Chorley. He also met Sir George Grove, Grove's plans to do for music his famous "Dictionary of Music and Musicians" and helped in other ways. The never-ending Beethoven trail led on through Cologne, Düsseldorf, Frankfurt, Linz, Graz, and Salzburg.

An Honest Appraisal

The first volume of the biography appeared in 1865. Like the others, it was written in English and edited and translated into German by the faithful Detlers. To take advantage of the series publishing available in Germany. The second volume came a year later, and the third in 1879, bringing the composer's life up to 1818, the forty-sixth of his fifty-seven years.

Looking back on the entire work from this distance, Thayer's confidence seems to have taken. One does not have to know all about biographical critique to agree with Mr. George Marek that (Continued on Page 548)

JULY of 1944 saw an epoch in musical history. During that month, Fritz Kreisler, who, both in standards of performance and in almost legendary popular acclaim, ranks among the foremost of living musicians, made his radio debut. Mr. Kreisler is the last of the great artists to have held himself aloof from the persuasion of the air-waves. The fact that he has broken through his reserve now, is due to one thing only: his personal response to the millions of people who desire to hear Fritz Kreisler and have no other opportunity of doing so.

In the early days of radio, Mr. Kreisler doubted that the sheer mechanics of reproduction were suitable for adequate tonal transmission. Later, his tastes as well as his crowded schedule of commitments inclined him against broadcasting, and neither fees nor managerial entreaties were of much avail in changing his mind. It took a steadily accumulating deluge of letters to do that—letters from old people, from shut-ins, from soldiers in camps, from eager young students in far-away towns, all different in background, wording, and style, but all asking for the chance to listen to Kreisler. He chose the Bell Telephone Hour as the medium of his radio debut because of his admiration for Donald Voorhees.

Besides agreeing to broadcast, Mr. Kreisler has broken through another reserve. In one of his rare public interviews, he has consented to speak to readers of *The ETUDE* about the meaning of musicianship.

Mr. Kreisler believes that musicianship is an organic quality that is born with a person. Those who are born with it simply are musical and will assert themselves despite obstacles. Those who are born without it will profit greatly from the kind of study that builds background and appreciative values, but they can hardly draw from lessons and exercises the ultimate spark that true musicianship implies, Mr. Kreisler states.

"To me, music is an entire philosophy of living. It is not a matter of technique or performance, but one of personal expression. What I say in music is that part of my deepest inner being that can never be put in words. Words, even with the best intentions, can be deceptive; a person may misunderstand what you say—a trick of language, an inflection of voice can alter meanings. That is why I sometimes hesitate to put my mind in words. There is no intervening obstacle of medium. One feels deeply in one's heart, and one transfers that meaning into tone. When I play, I am completely myself, and have no fear of being misunderstood. Joy, fear, anger, gladness—all of these can be projected from one human heart directly into another, through the medium of music. This is possible, I believe, because music is the most direct and untrammeled exponent of human emotion."



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"Approaching music in this way, I believe that it becomes the expression of one's truest self. In this sense, the building of ultimate musicianship involves a great deal more than proficiency on an instrument. It involves the qualities that make up self. The things that stir one, the things that anger one, the things that delight one—all these come to light in the music one makes. To me, the man who loves justice will 'sound' different from the one who is secretly capable of a mean act; the man who is cruel, will 'sound' different from the man who is humane. In neither case is the speed with which he takes his cadenzas too important!"

Building Musicianship

"The cultivation of musicianship, then, presupposes the cultivation of human qualities. I am not greatly attracted to virtuosity, as such. Naturally, technical equipment must be sufficient to encompass the demands of the music—but where it is practiced for its own ends, musicianship ceases to exist. It is a curious thing that the spirit of the age influences musical standards. We live in an age of speed. Almost unconsciously we have allowed the tempo of our living to encroach upon our musical standards. There are those today who incline to measure performance-standards in terms of sheer rapidity of execution.

"My wife and I attended a concert not long ago, and that a remarkable lesson was brought home to me. We sat directly in front of a small boy of about eight, and his mother. The artist of whom I have the greatest admiration gave a magnificent performance of the Mendelssohn 'Concerto.' When we were over, the mother said to the child, 'Wasn't that fine?' And the youngster answered, 'I'd have liked it faster!'"

"Others around us smiled—but I could find nothing amusing. It seems dangerous to me that the fundamental standards of a young child should already be calculated, not in terms of music, but of speed! There exists the most sensitive relationship between artists and their audiences; the public represents the spirit of its time and the artist expresses the spirit of his time. What will be the standards of the future world of music?"

If sheerly technical accomplishment is permitted to crowd out those intensely human values which must always be synonymous with music? Let us hope that the little boy was an exception!"

Importance of Home Music

"Turning to the influences which can help develop inherent musical aptitude, Mr. Kreisler places the atmosphere of the home in first rank. His himself absorbed music in his home. His father, a distinguished Viennese physician, made home-music for the delight of it, and the little Fritz heard tios and quartets as part of the warmth and security that mean home. At fourteen, he was already a prodigy. He states that he remembers little of the business of learning music. He loved it and expressed himself by means of it in an entirely natural and unforced way. Today, he believes that, quite regardless of the extent of the in-born gift, an early familiarity with music is the soundest means of stimulating later appreciation. Whether he takes his place on the podium or in the last row of the topmost balcony, the person who recognizes "concert music" as an echo of home and home memories has the surest approach to valid appreciation.

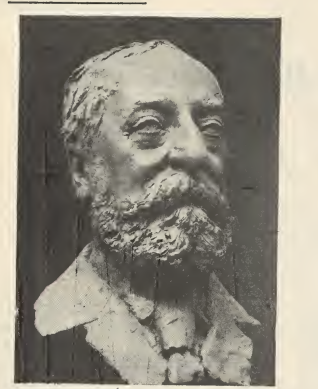
As to the teaching of music, Mr. Kreisler makes it clear that he has no advice to offer. "I am not a teacher," he confesses, "I have never had a pupil, and, actually, I attended a concert not long ago, and that a remarkable lesson was brought home to me. We sat directly in front of a small boy of about eight, and his mother. The artist of whom I have the greatest admiration gave a magnificent performance of the Mendelssohn 'Concerto.' When we were over, the mother said to the child, 'Wasn't that fine?' And the youngster answered, 'I'd have liked it faster!'"

"Work It Out"

"'Herr Professor,' he said, 'I find myself in difficulty—please help me out. Just now, at school, I was told to multiply thirty-seven by fifty-seven and to give an immediate reply. Now, how shall I do that?' " 'Easily,' said Einstein. 'Just get pencil and paper and work it out.'"

"'But that's not the way at all,' cried the boy. 'There's a trick or a secret about it—I must be able to give the answer at once. Please—' you tell me how to do it.' " "The only help I can give you," said Einstein, shaking that wonderful head of his, 'is to work it out on your part. That's the thing I would have to do to me.' " "Well, I must have looked at his puzzled at the world's greatest mathematician said this, for Einstein turned to me and went on, 'You see, Kreisler, it's exactly as if this boy had come to you and had said, 'Tell me—the Pascualini Concerto' do you play a certain F-sharp in the fifth position or the seventh?' How would you answer that?"

"What I answered was exactly what Einstein had answered about the numbers—'I'd have to work it out. I didn't know.' " "The student, of course, is deeply—and rightly—concerned with details and problems of technical adjustment. But music-making is (Continued on Page 542)



BUST OF CAMILLE SAINT-SAËNS BY P. DIJOS

Y A DES NORMANDS PARTOUT! (There are Normans everywhere.) So goes the popular saying in that beautiful province of France, so well known among American tourists of pre-war days. And indeed, since Rolle and his Norsemen landed on its shores a thousand years ago, the Normans have preserved their original characteristics: travelers, explorers, settlers, and also lovers of home and tradition, their spirit of enterprise has often carried them to the four corners of the world. Long before Columbus they came to this continent; but they sailed onward, while Columbus established the fundamentals of a civilization. It was from Honfleur that Cartier and Champlain started on their great adventure, to found Quebec and Canada. Normans, too, were the Sires of Bienville and Iberville, who from Canada explored southward and settled Louisiana for the King of France.

Normandy! Universities, art, letters, science, industry. Normandy! Green pastures, thatched roofs, historic cities, quaint old mansions, church steeples, bells tolling joyously in the midday sun, and poetically when twilight descends upon the peaceful countryside. Then flashed the momentous news, the tragic news of the great invasion: Normans everywhere were overwhelmed by the crushing realization that their beloved homeland, free from war for five hundred years, had now become Europe's main battleground.

But Normandy is also notable for its musical culture, in the present as well as in the past. Rouen, its capital; Caen, William the Conqueror's favorite city; and the great port of Le Havre—could until 1939 boast of their opera companies. These three large centers have excellent orchestras, choral societies, bands, and music schools.

The French premiere of Saint-Saëns' "Samson and Delilah" was given at the *Théâtre des Arts de Rouen*, and this stage repeatedly welcomed the works of young composers. Rouen possesses a splendid mixed chorus of one hundred and fifty voices. *L'Accord parfait*, under the direction of M. Albert Dupré it rehearses regularly and is justly famed for the polished artistry of its renditions. It was in the music room of the old Dupré home that Marcel Dupré's interest for the organ was awakened: once as a child, he wandered into the basement and attempted to build one of his own out of discarded wooden boxes and lead pipes; thus began the career of the world's greatest organist.

Rouen is noted for the quality of its organs. The magnificent Cavallé-Coll of the Saint-Ouen basilica was Charles-Marie Widor's favorite, next to his own at Saint Sulpice in Paris, and after having inaugurated

Music in War Torn Normandy

by Maurice Dumesnil

Renowned Norman-Born Concert Pianist,
Lecturer, and Conductor

M. Maurice Dumesnil, eminent French pianist and conductor who has appeared with the Cologne and Lamoureux orchestras in Paris, the Amsterdam Concertgebouw, the Berlin Philharmonie, and the Madrid Filarmónica, is known on three continents as a piano virtuoso. He is a pupil of Isidor Philipp and Claude Debussy. Col. Dumesnil speaks three books in English, is multilingual, and will soon become an American citizen. No distinguished musician knows Normandy better than he. His wife (Dr. Evangelina Lehman) is a well known American composer.—Editor's Note.



PLACE DE LA RÉPUBLIQUE AT CAEN, HUB OF ARTISTIC ACTIVITIES

(Lower left) The band stand. Large building, formerly convent of the Eudistes, contains: left wing, conservatory of music; center, concert hall; right wing, public library. Right gallery is on inside courtyard. (Upper right) The cathedral of Notre Dame. M. Dumesnil informs us that since he sent this picture, the entire building has been demolished, during the battle which raged around Caen.

it occasionally returned, eager to play again on an instrument which, he said, yielded certain extraordinary tonal effects impossible to obtain elsewhere. Saint-Saëns shared this opinion and sometimes turned up unexpectedly to officiate extemporaneously as guest organist.

Saint-Saëns and Normandy

Can Saint-Saëns be claimed as a son of Normandy? Possibly so; for on the map, between Rouen and Dieppe, there is a small town by that name, perhaps connected with the master's ancestry. Besides, Saint-Saëns loved Dieppe and visited it every summer. His presence shortly before World War I. At the Casino, there was a splendid orchestra. Classical concerts and sessions of chamber music were among the weekly activities. At one time Jacques Tibaud was concertmaster, Louis Hasselmann solo violoncellist, and Pierre Montoux the conductor. Saint-Saëns sometimes participated in the execution of his works. Once I heard the following amusing anecdote about his youth:

Fresh from his graduation at the Conservatoire de Paris, he came to Dieppe to give a piano recital. This was to take place in a small theater, on the old-night

of an ambulant opera company. Alas, nobody came but one little old man who took a seat in the last row. "Never mind," Saint-Saëns thought. "He has come to hear me. I will play my program just as if the theater were full." But as he sat at the piano, the misformed listener came up the aisle: "Pardon, Monsieur; could you tell me when the operetta is going to begin?"

Memories of Claude Debussy are also associated with Normandy. He wrote most of "La Mer" at St. Hélier on the Anglo-Norman island of Jersey in 1904, then completed its orchestration at Puy, just outside of Dieppe and on the cliff. Often he came down into the old fishing quarter, so picturesque with its narrow streets and open-air markets, watched the arrival and departure of boats and trains filled with English tourists, walked along the sea front in search of new ideas for the instrumental coloring of "La Mer." Subsequently, he composed his twice "Ruedes" and two of his last sonatas at Pourville, another suburban village on Dieppe's outskirts where he spent the summer of 1915.

Le Havre is the birthplace of three noted musicians: André Caplet, collaborator of Debussy in the orchestration of his later works and himself a distinguished composer; Arthur Honegger, famous modernist and

once prominent figure of "Les Six"; and Paul Paray, Prix de Rome and conductor of the Concerts Colonie. Those who heard Paray at the Stadium Concerts during his brief visit to New York in 1938 were profoundly impressed by his musicianship and dynamism. Now he lives in self-imposed exile at Monte Carlo.

Across the bay of the Seine, at Honfleur, the shadow of Eric Satie haunts the tortuous lanes of his native city. Pioneer, precursor, humorist, mystifier, what was this jovial Norman, this "mitchellian man of French music," author of "Genuine Flabby Preludes for a Dog," "Tune to Make You Run," "Pieces in Form of a Peas," and other eccentricities? Time will tell. But let us continue along this enchanting "Côte Fleurie":

A few miles below Honfleur, the name of Deauville evokes at once luxury, glamor, elegance, aristocracy. The boardwalk on the beach was a spectacle in itself, with its constant parade of cosmopolitan notables; at the Casino, the greatest international artists and organizations succeeded one another: stars of the Metropolitan, of the Paris and Vienna Operas, of La Scala; Serge de Diaghilev's "Ballets Russes" with Nijinsky and Karavina; and famous recitallists. Sometimes one or the other succumbed to the temptation of the nearby *baccara* gambling tables. Thus Chaliapin lost all his fees, found himself stranded, and ultimately borrowed from the director enough money to proceed to his next engagement!

The Norman Countryside

Following the "invasion coast" further West we come to Honfleur, where once more we find souvenirs of Claude Debussy as well as here that in 1911 he discovered the real Norman countryside which extends some twenty miles between the sea and Lisieux. Enthusiastically, he spoke of "the gardens resplendent with flowers and sloping toward the sea," and of the gastronomic delights afforded by the genuine Norman cooking which he sampled at the Hotel of William the Conqueror: *sole normande*, lobster mayonnaise, steaks grilled on charcoal fire, potatoes *soufflés* and *herbiers portés au beurre* fresh from the garden, cream just out of the dairy, sparkling cider, so cool and fragrant on hot summer days; and the inimitable *Calvados* topping every Norman meal with its delicious flavor.

Along the "Côte de Nacre" and north of Caen, several more modest but attractive resorts are located. Raoul Pugno, hitherto unequalled interpreter of concertos by Mozart and Grieg, spent some of his vacations at Riva Bella. At Tos-sur-Mer (Lac-on-the-sea), a villa covered with ivy stands on the sea front; one summer it was the abode of young and still unknown Paderewski. Between 1930 and his death in 1912, Massenet came to Saint-Aubin-sur-mer every season. René-Baton, composer and conductor of the Concerts Padeloup, was a native of Courseulles-sur-mer, the fishing port at the mouth of the river Saille.

Turning now some ten miles inland across fields adorned with cornflowers, daisies, and red poppies, we reach Caen, the "city of a hundred steeples," the "Athens of Normandy," and my home town. Caen (not to be confused with Cannes on the Riviera) is a city of wide culture. Its art gallery is one of France's finest, and its musical activities rate very high. Auber, the author of "Fra Diavolo," "Le Domino noir," and other popular operas, was born there in 1782; after studying with Cherubini, he succeeded his master as director of the Conservatoire de Paris. More recently, Caen has been very proud of Gabriel Dupont (1878-1914), authentic young genius prematurely carried away by tuberculosis. Little known abroad, Dupont was much admired by Debussy. His last opera, "Antar," scored a great success at the Paris Opera, and an earlier lyric work, "La Ghu," was heralded by Henri Heugler as the "Carmen" of the



TYPICAL OF NORMAN ARCHITECTURE IS THIS OLD WINDING STREET IN CAUDEBERG ON THE SEINE



MAURICE DUMESNIL IN FRONT OF THE CATHEDRAL OF ROUEN



A SACRED CONCERT IN THE CATHEDRAL OF NOTRE DAME DE CAEN

Maurice Dumesnil conducts the first performance of Evangeline Lehman's choral symphony, "Thérèse de Lisieux" (Ste. Therese of the Child Jesus).

future." Pianists please note: there are two admirable suites by Gabriel Dupont: "Les Heures dolentes," and "La Mission dans les Dunes." The Conservatoire de Caen is a branch of the great Parisian institution and unquestionably the finest in Normandy. All instruments are taught there by distinguished professors, mostly laureates of the National Conservatory. They occupy first chairs in the orchestra, and their best students and a number of selected amateurs play along with them. As for the band "La Fraternelle," it is classified among the five best in France. The "chorale Saint-Gregoire" is an efficient mixed chorus which cultivates the gregorian tradition of the Abbaye de Solesmes. A sound spirit of cooperation exists between these various organizations and permits the realization of notable achievements.

Sacred concerts are frequently given in the cathedrals, particularly at Notre Dame because of its incomparable acoustics. The great oratorios and masses of Bach, Mozart, Mendelssohn, Gounod, Franck, Saint-Saëns, and Faure are performed, as well as contemporary works. It was at Notre Dame that Evangeline Lehman's impressive choral symphony "Thérèse de Lisieux" ("Ste. Therese of the Child Jesus") was presented for the first time.

In years past, Alexandre Guilmant often came to Caen to give organ recitals. Now Marcel Dupré, Edward Mignan, Joseph Bonnet, André Marchal, and others perpetuate the tradition.

As I write, I realize that I have often used the present. Instead, should I not have used the past? Furious battles are being waged in those towns (Continued on Page 444)

Selecting Music to Fit the Hall

Should Music Designed for a Small Room
Be Played in a Great Auditorium?

by Dr. Joseph Braunstein

Dr. Joseph Braunstein was born in 1892 in Vienna. He studied musicology at the Vienna University, devoting much time to Beethoven research, with special attention to the opera, "Eisenstein," and the chronology of the overtures. In 1927 his book on the Leonore Overture was published in Leipzig. For five years Dr. Braunstein played viola in Vienna. From 1928 to 1938 he was lecturer on music and editor in the Austrian Broadcasting Company. Since 1940 Dr. Braunstein has been in the United States.—Editor's Note.



DR. JOSEPH BRAUNSTEIN

RECENTLY a well-known New York group devoted a cycle of three piano recitals dedicated to Beethoven sonatas and the Diabelli "variations." On that occasion approximately one dozen of the master's sonatas were heard in a big concert hall—before an audience of about twenty-five hundred people. There can be no doubt of the merits of such an undertaking, but nonetheless, piano, violin, or song recitals given in huge, modern concert halls have their artistic drawbacks, caused by the acoustical conditions which create a formidable obstacle for the player or singer to reproduce a sonata by Mozart or a song by Schubert in the spirit in which it was conceived.

Composer, reproducing artist, and public of the classical and early romantic periods were not confronted with such problems and difficulties. In the first place, at the end of the eighteenth and the beginning of the nineteenth centuries, there were no big concert halls where two or three thousand people could be seated; and second—and more important—sonata and song were seriously considered as home music.

Composing sonatas, Carl Ph. E. Bach, Haydn, Mozart, Beethoven, and Schubert never thought of creating works which could be used for building up a concert repertory. The concert pianist and traveling virtuoso needed compositions which offered opportunity to display technique and splendor. Concertos with orchestral accompaniment, variations on favorite melodies, and especially improvisation, formed the usual program. There was no giving of a piano or a song recital. In Vienna distinguished virtuosos appeared often on the stage during the intermission of a play, and they had to economize the time for presenting pieces apt to demonstrate workmanship.

A Strange Neglect

Beethoven, the virtuoso, played his concertos or excelled in his unique art of improvisation. The only sonata he offered before the Viennese public were those for two instruments: the "Horn Sonata, Op. 17" and the "Kreutzer Sonata." However, at these events the master "kindly assisted" at the piano in favor of C. Punto, the horn player, and C. Bridgetower, the violin virtuoso, who occasioned the composition. Moreover, Beethoven was thoroughly aware of the fact that in the "Kreutzer Sonata" he offended against holy rule, doctrine, and tradition; therefore, he remarked on the title page: "Written in a very concertant style, almost that of a concerto,—a challenge to virtuosos and a warning to amateurs not to offend against holy rules." Beethoven's pupils, P. Ries and C. Czerny, neglected their master's sonatas constantly in public appearance. The former propagandized his nine piano concertos everywhere, but the latter, in his modest apartment

on Sundays, gave for a time courses on Beethoven's piano works. It is clear that under these circumstances only a few serious music lovers could be introduced into the mystery of Beethoven's sonatas and the "moderate" pianism of these days—he had to show Beethoven's fate absolutely. Where there was no opportunity for Beethoven sonatas, there certainly was nothing to hope for Schubert, who was not a famous man. No foreign artist, diplomat, scholar, or publisher asked for an appointment with the modest Viennese composer, and the story of the Franz Schubert of Dresden who sharply protested against being identified with or mistaken for a composer of bungling works like *Erlkönig* is highly indicative of the Viennese master's fame.

The Case of Schubert

It is worth while to examine briefly the case of the Schubert sonatas. It was quite natural and logical that as a composer of piano sonatas the style of which was entirely different from the "modern" pianism of these days—he had to show Beethoven's fate absolutely. Where there was no opportunity for Beethoven sonatas, there certainly was nothing to hope for Schubert, who was not a famous man. No foreign artist, diplomat, scholar, or publisher asked for an appointment with the modest Viennese composer, and the story of the Franz Schubert of Dresden who sharply protested against being identified with or mistaken for a composer of bungling works like *Erlkönig* is highly indicative of the Viennese master's fame.

He gave only one concert featuring his own compositions—and no piano sonata was among them—in a little hall, whilst Beethoven, the virtuoso, long before he had become a public figure, gave his first concert, had his merits and historic function, but his influence strongly affected the taste of his lifetime goers and amateurs, and all the circumstances and conditions existing then caused the neglect of Beethoven's sonatas and great variation-works perfectly understandable.

Nevertheless, Hummel and Moscheles, the most important representatives of virtuoso pianism before Schubert, were by no means opponents to Beethoven. On the contrary, they were wholeheartedly devoted to him, and Moscheles studied the sonatas intensively from his boyhood and instructed students everywhere into this immense world of tonal wonders. Liszt followed almost the same paths in the first phase of his virtuoso career, and Wagner said of Liszt's performing of Beethoven's sonatas Op. 106 and Op. 111: "Those who never heard him play them in a friendly circle could not know their real meaning."

When Clara Schumann performed the "Appassionata" in Vienna in 1838, less than thirty years after his death, the foreign young lady caused the greatest excitement in musical circles. To program the "Appassionata" in public recital was considered almost a revolutionary act. Franz Grillparzer, Austria's greatest poet and a good musician, too, praised this in a poem, and Franz Liszt, then twenty-six years old and already overshadowing his fellow pianists, recognized the im-

portance of this extraordinary artistic event and immediately sent a report to the Parisian "Revue et Gazette Musicale."

THE ETUDE

"Aloha Oe" and its Royal Composer

How Hawaii's Queen Wrote One of the
Most Popular of All Songs

by David Earl McDaniel

THERE HAVE BEEN so many conflicting stories and dates given for the origin of *Aloha Oe* that this article is written with the hope that by listing some of the data collected by the writer, much misconception can be dissipated.

Some of the tales of *Aloha Oe's* birth relate that Liliuokalani composed it in sorrow over her consort's death; she wrote the song in memory of her abdication; that she didn't write the music at all—Henri Berger did; that the music is plagiarized; that it is an authentic native Hawaiian melody; that it is not; and so forth and so on. Let us discover which, if any, of these rumors has foundation in fact.

Liliuokalani (born September 2, 1832; died November 11, 1910) was placed in school at the age of four and gained a good education. She spoke English with purity, knew French, and much later in life studied German. According to the accepted version, she was descended from two of the famous chiefs who helped Kamehameha I to coalesce the Hawaiian Islands into a united system. Her name, Lydia Kamehameha, was changed to Liliuokalani when she assumed her duties as queen. Liliuokalani has been translated as meaning "The Salt Air of Heaven," or "One Belonging to Heaven and of Chiefly Rank."

On September 16, 1862 she married John Owen Donnell (born Italian descent), who had been in the Islands since 1837. Donnell and his father were traders from Boston, and in 1842 built, on property facing Beretania Street, Honolulu, the lovely colonial house known as "Washington Place," where Liliuokalani spent the years after 1868 until her death. Donnell was the governor of Oahu Island in 1863, an office he held until October, 1891, when he died.

In the autumn of 1874, King Kalakaua, Liliuokalani's brother, visited her to sign a reciprocity treaty which ceded Pearl Harbor to the United States. In view of present-day events, one wonders what would be the position of America if Liliuokalani had had her way in defeating this essential but bitterly resented "foreign" encroachment.

In 1887 she journeyed to England as guest at Queen Victoria's Fiftieth Jubilee celebration. She acted as regent during 1890-1896, and the sudden death of her brother elevated her to the throne on January 29, 1891. She finally abdicated January 24, 1909, after four years of trouble, and announced her intention to live thereafter as a private citizen.

In her book, "Hawaii's Story by Hawaii's Queen," she writes: "In my school days my facility in reading music at sight was always recognized. . . . After leaving school, my musical education was continued from time to time as opportunity offered, but I scarcely remember the days when it would not have been possible for me to write either the words or the music for any occasion on which poetry or song was needed. To compose was as natural to me as to breathe. . . . I have never yet numbered my compositions, but am sure they must run well up to the hundreds. Of these not more than a quarter have been printed. . . . even when I

— * There is a famous story (certainly apocryphal) that when Queen Liliuokalani visited Queen Victoria, she said: "Your Majesty, they say that I have composed a great deal. How do you account for that?" asked the English queen. "I have never composed anything," there is a rumor that my grandfather ate your Captain Cook."

was denied the aid of an instrument, I could transcribe to paper the tones of my voice." Liliuokalani played on the guitar and autoharp—the latter, a glorified zither, she seemed to enjoy especially. In 1897 she collected thirteen of her published compositions into two identical volumes, sending one to the Library of Congress, the other to Queen Victoria.

Contemporary with Liliuokalani in composition, and her colleague in the collecting and preservation of native Hawaiian music, was Henri Berger (born Berlin, August 4, 1844). Kamehameha V wished to establish a Hawaiian Band, and the German Consul suggested obtaining a musician from Germany. Emperor William I obliged by sending Berger, a graduate of the Berlin Conservatory of Music, with ten years' service in the German army, who landed in Hawaii May, 1872, never again, save for brief visits, to leave the Islands. He developed a band from native material which amazed the outside world when it toured other lands, for the prevailing belief had been more or less that the Hawaiians were savages and not worthy of capable of being trained in the higher and finer arts. For forty-four years Berger led this band. He remained active in musical affairs until his death in October, 1929.

With regard to native music, Liliuokalani writes: "I was soon as a popular air originated, it was passed along from the composer to one of his many intimate friends; he in turn sang it to another, and thus its circulation increased day by day. . . . With other native music it is perpetuated by notes and line; with us it is not. . . . and the custom is no different to this day (1898). . . . There are few, if any, written compositions of the music of Hawaii excepting those published by me."

In old Hawaiian music, native instruments were used mainly for keeping time; the melody in all cases being carried by the voices. These included the *pahu* (taps hokey) or drum; the *pahu*, a bamboo still spread at the tip and tapped against the body, producing a swishing sound; the *uuku*, a small gourd containing its dried seeds, which was used as a rattle. . . . In singing, there were but two ancient Hawaiian instruments, the *hano*, or nose-flute, and the *uke-ke*, a rough jew's-harp also played with the nose. Thus, the natives considered the human voice the in-

strument choicest for and best capable of producing musical tone. And music composed and spread *capella* is extremely variable with passing years. *Aloha Oe*, itself, differs from the form which Queen Liliuokalani wrote. For witness: (A) As written. (B) As Berger changed it and as played today.

Ex. 1

Al-o-ha O-o-e, Al-o-ha O-o-e, Thou

B

A - lo-ha Oe, A - lo-ha Oe, Thou

Liliuokalani is credited with having written or conceived the song sometime between 1878 and 1884. His music is reminiscent, to say the least, of several previously published songs by American composers—Charles Crozat Converse, William H. Doane, and George F. Root. For instance, here is the melody of Root's *There's Music in the Air*, published in 1857:

Ex. 2

Mary a harp's ee - stat - io sound,

With its thrill of joy profound, while we list-en,

chant-ed here, to the music in the air

The resemblance of *Aloha Oe's* chorus to the above is all too obvious. Yet Liliuokalani's manuscript (preserved in the national Archives of Hawaii) has her inscription, "Composed at Hauruaui, 1878. Placed by the Royal Hawaiian Band (Berger's) in San Francisco, 1883, and became very popular."

In *The Queen* for January, 1932, Louise Armitage gives the following fanciful account, as told by Griffiths: "During the days of the monarchy it was quite the fashionable thing to entertain at one's country house on this side of the Island (North Oahu). On one such occasion in 1881, Princess Liliuokalani was returning on horseback to Honolulu. As the party climbed the steep Pal'i trail, the Princess began to hum quietly and then suddenly burst into song. For the first time, over the crags and precipices, floated the strains of *Aloha Oe*. It is said that in the party that evening were two lovers who were heartbroken at the thought of parting, and as the man started to leave, a beautiful light was placed over his shoulders (Continued on Page 916)

QUEEN LILIUOKALANI
(Mrs. John Owen Donnell)

Ruler of Hawaii from 1891 to 1895

Records Reflect Contemporary Musical Achievements

by Peter Hugh Reed

TWO SYMPHONIC sets put forth by Columbia recently, both made in England, are—in our estimation—among the finest recordings of the year to date. Hence, we place them at the head of our review list.

Haydn: Symphony No. 103 in E-flat (Drum Roll); The Halle Orchestra, direction of Leslie Howard, Columbia set 547.

Mozart: Symphony No. 34 in C major, K. 338; The London Philharmonic Orchestra, direction of Sir Thomas Beecham, Columbia set 548.

Each of these symphonies were represented in the Columbia catalog played by other orchestras, but neither of the previous sets offered the finished performance to be encountered in the present sets. Haydn's "Drum Roll," so named because of the roll on the kettle drum preceding the opening *Adagio*, is one of the composer's finest symphonies. It was the eighth of the twelve Haydn works for the Salomon concerts at London. It abounds in buoyancy and good humor; it possesses splendid rhythmic vitality and its thematic structure retains its freshness. The performance here by Howard is admirably set forth, despite some personal feeling for ritarizing which will not all listeners find cogent in Haydn's music. Yet the "unaffected richness" of Howard's approach and projection of this classical work remains laudatory, rather than considered on the whole; the cleanliness of the playing and the tonal warmth of the reproduction add up to full enjoyment of a fine Haydn opus. Howard, who recently died this fortnight, near the end of his career, was an English writer has said—the most satisfying conductor that England has had since Beecham.

Mozart's "C major," K. 338, ranks with his most works complete. The symphony is often referred to as "unfinished," because Mozart sketched a minuet for it but never completed it. Knowing its three movements so well after a period of years, most of us—we feel certain—would hardly add the addition of a minuet. The continuity of the work seems so eminently right. The melodic material of the opening movement is not as imposing as we find in the last symphonies, but what Mozart does with this material remains wholly captivating. There is delightful variety in the changes of mood, and the whole movement is adroitly drawn together.

The slow movement is the heart of the work. Here, as one English writer has said, Mozart "soars above all that music is not concerned with, and, without posing questions about other worlds, or spurning this one, just makes music for music's sake—not for form or expression, or any single cause that music comprises." The scoring is curiously for strings and bassoons only, but what variety Mozart acquires! He divides his violas "to add an extra line of darker but warm color." The Fink's (sic) violas enter with good humor, yet it hints at an inner sadness, as so much of Mozart's humor always hints. W. J. Turner has remarked that we can never tell "whether in the last resort, Mozart's music is sad or merry."

Beecham's performance of this music conveys the impression that he has a great fondness for the work. Perhaps this fondness causes him to linger over the poetic beauty of the slow movement, for here one feels a slightly faster pace would have been in order, yet

"there is nothing to disturb and much to please" in the conductor's reading. The recording is eminently satisfactory.

Gould: Latin-American Symphonette; The Rochester-Philharmonic Orchestra, direction of Josef Huril, Victor set 964.

Leouona (arr. Gould): Andaluca; and Moussorgsky (arr. Kindler): Song of Russia; The National Symphony Orchestra, direction of Hans Kinsler, Victor disc 11-4539.

Morton Gould has long been regarded as one of the arch-technicians in radio arrangements; he likes to spring startling effects and to produce a smile. The ingenuity of his effects often defeats the purpose, because one is apt to tire of effects for effect's sake without salient musical inspiration to back them up. To be sure, there is a section of the public which likes this sort of thing, people who listen to music more on the surface. The symphonette, which is based on the rhythms and idioms of four Latin-American dances—rumba, tango, guaracha, and conga, will appeal to those who like popular idioms dressed up and scored for a large orchestra. The appeal of this type of thing is, however, more ephemeral than enduring, for the composer is limited in what he can do with this kind of material. The work is not a symphony in any sense of the word, but a suite of modern dances in an inflated dress.

What Gould can do with a popular tune is evidenced in his sleek and highly colorful arrangement of the popular Argentine tango "Andaluca," which he transcribes to the kindler transcription of the Moussorgsky song; he emphasizes its sentiment rather than its strength of line. Both Huril and Kindler give these various works competent performances, and the recording in all cases remains impressive.

Reusser (arr. Stanley): Suite No. 1 (3 sides); and Pachelbel: Canon (1 side); The Arthur Fiedler Sinfonietta, conducted by Arthur Fiedler, Victor set 963. The seventeenth-century composer, Basius Reusser, was a celebrated lutenist. He composed several books of suites and dances for the lute, which in their time were highly regarded. A contemporary musician, Johann Georg Stanley, arranged the "Suite No. 1" for an ensemble of strings. The work comprises six short movements all in the familiar dance forms of the period. The slight texture of this music would have fared better with the original scoring of Stanley, which called for one Violin, two Violas, and basso continuo (harpsichord reinforced with cello). The predominance of the high strings here, and the lack of a first voice foundation, does not help for sustaining interest in the music. Only two movements, the *Gigue* and final *Courante*, possess marked individuality. The Canon, by the noted seventeenth-century musician, Johann Pachelbel, is far more arresting music, and here the addition of the harpsichord helps to provide a firmer foundation.

Latin-American Classics—Corta-Jaca (Vianna);

ELEANOR STEBER

Saudades das Selvas Brasileiras No. 2 (Villa-Lobos); Microbichio (Mimone); Andaluca (Leouona); Conada (Mimone); Vale Suburbane (Fernandez); Malaguena (Leouona); played by Erno Balogh (piano). Continental Set No. A103.

There is a sort of bravura and dash to much of this music by our Latin-American neighbors, rhythmically alert and bold in coloring, these pieces have captured the imagination of many American listeners. Of the composers represented, Leouona and Villa-Lobos are perhaps the most popular in this country, and we suspect the works played here by these composers will be the most immediately appealing. Mimone's clever *Insect* is, of course, a caricature, and will provide an effective encore. Vianna's *Corta-Jaca* is technically brilliant and showy, the sort of thing which inevitably provokes spontaneous applause. Mr. Balogh's performances are admirably set forth; he brings out the brightness and avoids stress of sentimentality, and both rhythmically and technically he is thoroughly capable. For this reason, his Leouona selections are especially appealing. Student-pianists will find his performances of all these pieces worth emulating.

Schubert: Sonata in A major, Opus 120; played by Robert Casadesu (piano). Columbia set, X-235. The "A Major Sonata" of Schubert has long been popular with amateurs; perhaps this is the reason it has been neglected by professionals, for one very seldom hears it played in public. This work is seemingly all so ingenious; its melodies sing and the music moves with a simple straightforwardness that is disarming. For this reason, most players tend to undervalue the contrast of texture, the implication of its undercurrent of sadness, *Legato* and delicacy of tonal coloring, and melodic contrast are required for a telling exposition of this sonata. Casadesu achieves an admirable *legato* and delicacy of tonal coloring, but he does not bring to the sonata the contrast that Myra Hess and Artur Schnabel attain. Yet his exquisite lightness of touch and his meticulous technique are qualities which many would do well to emulate, and since the recording is realistically attained, one feels certain his performance will have a widely appreciative audience. On the last side of the recording, the pianist plays the *Laendler*, Opus 171 by Schubert—those ingratiating country dances which all piano students know as wholly delightful little pieces.

Debussy: *En blanc et noir* (3 Pieces for 2 Pianos); played by Ethel Bartlett and Rae Robertson, Columbia set X-241.

Debussy wrote this suite in 1915, and the music reflects the impact of the war upon his sensitive nature. The first of the three pieces (Continued on Page 52)

Marching Orders

A manual of parade technique with definite, understandable symbols for the use of school band leaders and drum majors, is say nothing of the whole ballets of attractive young women before officers, which have added a feminine touch of pulchritude to high school marching programs, is to be found in the excellent book by Lawrence Johnston. The work has numerous half-tone illustrations and diagrams which will be directly helpful to school authorities.

"Parade Technique—A Practical Manual for the Marching Band"
By Lawrence Johnston
P—ms: 69
Price: \$1.25
Publisher: Belwin, Inc.

GRACIE TAKES HER BACK HAIR DOWN

At least that is what her publishers stress first about Grace Moore's biographical picture of herself in "You're Only Human Once" Born in Slabtown, Cocke County, Tennessee, in a modest little shingled house, her beginnings were as Amer-lean as you could wish. From her childhood, when she received to be a missionary (although she and her active brothers hired themselves out to a traveling circus), through her days at Ward-Ber-mont College at Nashville, Tennessee, (when she stated that she knew little about the world of music except the knowledge she had gained by reading "The Erux" and playing phonograph records over and over again) to her successes in concert, at the Metropolitan Opera, in musical comedy, and in the movies—all that she puts down makes lively and surprising reading."

How Grace Moore "broke into" light opera on Broadway is told in a vivid and amusing narrative that gives a sparkling picture of the somewhat rordid struggle thousands of girls are forced to make to get a foothold on the street of a million lights. The story of her battles with disappointments in the tricky world of the theater is an exciting one. In Miss Moore's case



GRACE MOORE

there was also a bitter tussle with the religious and social misgivings of her Southern family, back in Tennessee, to whom the footholds were the fery gates of Eden. Her contests with convention are put down with a photographic intimacy which potential prima donnas should be required to heed, though few may do so.

Miss Moore's experiences overseas, which brought fame and led her to the Metropolitan, are presented with a lively touch, so that there are none of the frequent dull pages of conventional personalities. For in-

Incidentally, The Erux may stand on the fence a bit character and crowd over the fact that scores and scores of successful musicians of this day, who have received their first inspiration from his magazine, frequently repeat, "We were brought up on The Erux."

The Etude Music Lover's Bookshelf



Any book here shown may be secured from THE ETUDE MUSIC MAGAZINE at the price shown plus postage.

by B. Meredith Cadman

stance, the little Tennessee girl gives the following striking picture of her meeting, in Copenhagen, with the U. S. Minister to Denmark, then Mrs. Ruth Bryan Owen (the gifted music teacher—daughter of the "Great Commoner" William Jennings Bryan): "My dressing room at the Turu was filled with packages of fruit and the wonderful fish foods which Copenhagen was celebrated, instead of the usual bouquets. I had told the press I loved chicken and was writing a cook's book and wanted Danish recipes. To my intense delight I received an enormous carton holding twelve little dressed chickens, their legs tied with pink ribbons and with roses tucked where the necks used to be. It was the prettiest line-up imaginable. Enclosed with them was a recipe for each chicken—twelve in all—recipes that are still an inspiration for cooking chickens from my own yard in Connecticut.

"Ruth Bryan Owen, hearing about the box of twelve chickens, decided that the only place they should be cooked was the American Legation. Consequently she arranged a charming dinner party in our honor there. The butcher who had done up the twelve gift chickens added twelve more for the extra guests, and all were succulently prepared. When Madame Minister made a kindly little speech of welcome to Val and me, I hardly knew how to reply, but remembered, the moment a story about her father in Jellio, Tennessee. William Jennings Bryan had come campaigning through the South and had stopped off in Jellio as a guest in our home because he wanted to sample Mother's famous fried chicken. (Strangely, I interpolated, that here in Denmark I was sharing chicken with his daughter.) Bryan had taken a great fancy to me and I listened sympathetically when I told him how I wanted to grow up to be a singer. I sang two little hymns for him in the family parlor in my small piping eight-year-old voice. He was going up to Williamsburg, Kentucky, a short distance away, to make another speech, and Father decided to go along and take me with him. On the stage with all the dignitaries I sat in the place of honor—on William Jennings Bryan's knee. Then he asked if I wouldn't like to sing a song for the audience before his speech. He hymned me out to the front of the platform, and I sang the hymn, *I'll Go Where You Want Me*. He said, *Dear Lord, will Mr. Bryan later told me, in his big jovial way, had been entirely appropriate to his campaign speech and instrumental in putting it over. Before he left he promised to watch my career with a fatherly and tender interest. The story about her father delighted Ruth Owen, and we*

laughed over it together. The encounter in Kentucky was my first and last appearance in a world of professional politics."

"Your reviewer has a "grand and glorious" time reading these biographical confessions, which are both naive and sophisticated. "You're Only Human Once" by Grace Moore
Pages: 275
Price: \$2.50
Publishers: Doubleday, Doran & Co., Inc.

MULTUM IN PARVO

Joseph Lewis, in a very practical book on voice, which he calls "Singing Without Tears," puts into fifty-eight pages what many another writer would string out into two to three hundred. Many a student vocalist will describe this book as "dandy," since in its very compact form it gives an abundance of instructive and practice material which is worth many times its price. The book is by a very clever English vocal teacher and was published first in the "Old Country." "Singing Without Tears" by Joseph Lewis
Pages: 88
Price: \$1.75
Publishers: Ascherberg, Hopwood & Crew, Ltd.

WHAT DOES MUSIC MEAN?

There is no getting away from the fact that by far the greater part of the public finds its highest joy in music that "means something." Preach as you will upon the virtues of absolute and pure music and the lofty, abstract pleasure of hearing the works of Brahms, which do not call for pictorial programs, the large number of constantly improving books which present the romantic and fantastic charm of symphonic compositions points to an unquestionable human thirst for "Dolmetschers" who will translate and rhapsodize about this or that work and add to its attractiveness for millions. One of the best (best because it is so readable) is a recent volume by Edward Downes in which he presents two hundred of the works most frequently heard in the symphonic repertoire. Leading from "Music and the Dance" and "The Symphony Is Born" he conducts the reader through an amazing amount of musical information which many will find most charming.

The last chapter is given over to music in "The New World" "Adventures in Symphonic Music" by Edward Downes
Pages: 323
Price: \$2.50
Publisher: Farrar & Rinehart, Inc.

RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

BOOKS

"FORWARD MARCH WITH MUSIC"

Duet Music

Could you give me a list of some classics written originally for piano duet? A friend and I, both passably good pianists, are planning to meet one night and play duets together. We want very much to work up some good music for this medium, and are looking for interesting material. . . . We do not know of anything handed out in the "Duet Albums." At present we have Brahms' "Waltzes, Opus 39," Debussy's "Trois Sals," and Liszt's "Kozakowski's" "Spanish Dances." . . .

—W. F., California.

For lists of such material, see the excellent article "Original Music for Four Hands" by Ralph Berkowitz in the January, 1944 *ETUDE*. It is the best, most comprehensive compendium of duet material I have seen.

Humorous Anecdotes

I have been asked to give a talk to our Junior Music Club on "Humorous Anecdotes in the Lives of Famous Composers." I have found in books and articles many that can use, but most of them are familiar; so I am looking for unusual incidents or funny things that I do not generally know. I would appreciate it very much if you would give me a few of these.

The lists of such humorous anecdotes are, of course, endless; so, since, as you say, there are so many sources for you to choose from, I won't try to tell you any other items here. . . . But here's something unique for you to read to your club members! You, as young people, are doubt interested in that side-splitting form of humor called "innuendo" which everyone thinks has been "invented" by this generation. Not at all! It's as old as humanity. Here's a delightful example of eighteenth-century talk—an excerpt from a long, hilarious letter written by Mozart (age twenty-one) to his cousin, Maria Anna Mozart.

Wolfgang Amadee Rosy Posy
Booby Looby.

Wolfgang often wrote and talked in this style; in this letter he is at the top of his form:

"Dearest Coc Puzzi!

I have received your joyful letter, telling selling me that my uncle carbuncle, my aunt can't and you too are very well. . . . Today the letter comes from my papa. He says I must safely into my claws paws. I hope that you too have got to the letter I wrote you. If so, so much the better, better the more so. . . . Now for some sense! . . . "You write, you pour out, disclose, divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, order me to send lend you my portrait. Very well, I shall certainly despatch scratch it to you. . . . Do you still love me? I am sure you do! I'm so, so much the better, better the more so. . . .

"You write, you pour out, disclose, divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, order me to send lend you my portrait. Very well, I shall certainly despatch scratch it to you. . . . Do you still love me? I am sure you do! I'm so, so much the better, better the more so. . . .

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(Note: All this nonsense just to ask Maria Anna to forward any mail which may come for him!)

"Don't forget to give my compliments

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc

Noted Pianist

and Music Educator

all sides, and has disappeared without giving me the slightest indication of his whereabouts.

"What more can I do or say, my loving care and help having proved useless? I can only bear my cross patiently, and commend my unfaithful boy to God's mercy, never doubting that He will hear my sorrow-stricken prayer, and in His own good time bring my son to understand that the path of conversion leads to Him."

"I have opened my heart to you, and beg you not to blame me for my son's misconduct but to accept my assurance that I have done all that a true father, whose children lie very close to his heart, is bound to do to advance their welfare."

... Has any loving father ever penned more brokenhearted lines than these? . . . No further record of the fate of Bernhard appears in Bach biographies. Did he return to his earthly and Heavenly Father's homes? . . . We hope so!

A Difficult Decision

As the parent of a boy who has played the piano for you, may I inquire close to our hearts? We are people in most modern circumstances unable to do all the things for our children that we would like. Therefore, because we wish to do all in our power, we want to know—does our son have in him the divine spark that will make him a great musician, or does he impress you as one who might become a very good musician or at best a mediocre pianist?

We know the impossibility of a true forecast, realizing only too well the human frailties; but if he does impress you as having won a slight chance, we will hasten and the limit of our power. What we do not want is a young man dissatisfied with himself, but that confidence which comes through a major failure or break, but he must be his own to make his own use of course, want to use our experience in life to prevent catastrophe.

—Anxious Parents.

I quote this letter as an example of the dilemma which faces many anxious, loving, and intelligent parents. . . . all over the land. So, for the benefit of such parents, may I say that even with the most plentiful knowledge of a young person's talents, and a long-standing acquaintance with his development, there is no way of predicting his future position in the arts? No one, even the greatest of teachers, is able to judge a student's capabilities in one or two hearings or, indeed, after a series of lessons.

Only after a long period of training can a teacher make a rough guess as to the probable future course of a talented young person's career. Two essential qualities must be considered, first and last—ability and stability. The first concerns itself, of course, with musical talent; intelligence, mental capacity, natural physical coordination, adaptability, and resourcefulness. The second, "stability," includes character (strength and balance), diligence, persistence, concentration and application to work, ideals, and, of course, health, vitality, and physique. That's a tall order, isn't it?

Yet, a student's inability to do a successful musical career can be measured only by the sum total of these indispensable qualities; but then as we all know, even when we have added these up to their estimated percentages, there still remain so many imponderables that it were folly to make any sort of prediction.

The only course possible for ambitious parents and aspiring young people is to find a teacher in whom they have faith, put themselves in his hands, and finally, after a long period of hard and intelligent work, trust the teacher to discern whether or not a student has a chance to become a first-rate musician; if a good musician, or no musician at all. . . . Then, if the student aspires ardently and urgently enough and is willing to study and struggle for a long and intensive enough, he will, without a doubt, reach a goal which will bring good adjustment and contentment to his life.

It is unfair to demand of any young person that he possess the "divine spark" before choosing music or any of the other arts for a career. Yet our earth school parents require him *a priori* to become a great artist or celebrated virtuoso. . . . If he chose another career, would he demand that he be assured in advance of emerging a famous lawyer, a renowned physician, an outstanding business tycoon, or a "great" grocery or clothing store?

It is unfair to demand this of the arts of writing, painting, acting, or music, and above all, to require it of your child. Parents covet a happy, healthy life for their offspring. Why then shouldn't an eager, normal young person find happiness and well-being through developing into even a "mediocre" musician? Aren't thousands of competent musicians living well-adjusted, contented lives in this very moment?

Now as to parents of talented young people: let them beware of the glamorous "wolf-in-sheep's-clothing," lurking in the back of their minds, awaiting his chance to pounce on the happiness, balance, and success of their sensitive boys and girls. . . . They must be forever on their guard against this insidious creature, especially now when the arts need an army of talented, well-balanced young people to help bring peace and beauty into the world. . . . If your son or daughter is one of these, if you call the "divine spark" is lacking—you have indeed given humanity a priceless treasure.

TWO HUNDRED YEARS ago in 1744, Johann Sebastian Bach completed his "Well-Tempered Clavichord," which means "The clavichord tuned in equal temperament." Of all the works with which Bach enriched the world, none has exercised such a far-reaching influence in the development of music, an influence which will continue until the end of time, as has this, his masterpiece. In 1722, during his stay at Othen, Bach wrote the first part of this revolutionary work, which contained preludes and fugues in every key, both major and minor. It demonstrated possibilities which lay in keys neglected at that time, and the demand it made for equal temperament in the tuning of the clavier and harpsichord resulted in an advance of much importance.

The immortal "48 Preludes and Fugues" are unmatched and have been termed the "musician's Bible" and the "musician's daily bread." Others have called this work the Testament of the new dispensation. Musicians live their lives with these preludes and fugues, and those which they learn in student days never are forgotten.

Several musicians before Bach demonstrated the possibilities of equal temperament in their compositions. A *Fantasia, Number 51*, in the famous Fitzwilliam book (in the Fitzwilliam Museum at Cambridge) composed by John Bull (1563-1628) modulates into all twelve keys. John Jenkins (1592-1678), in his *Fancy for 3 Viols*, modulates from F major through all the flat keys to G-flat. There are several other examples in early musical history which show that equal temperament was known before Bach thought of writing his "Well-Tempered Clavichord."

In Bach's day keyboard instruments were tuned on a system that put certain keys very accurately in tune, but left certain other keys most unpleasantly out of it. The latter, therefore, could not be used.

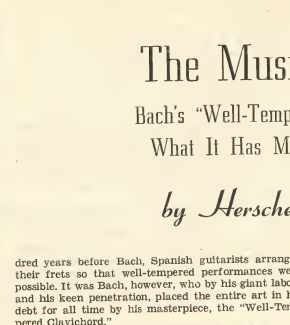
Equal temperament is a compromise between scientific and artistic demands. For instance, if a keyboard instrument were to be tuned by a system of acoustically perfect fifths, the tuner would soon find that in order to accommodate all of the scientifically perfect intervals in each octave, he would require a number of finger keys. The Cabilly Telharmonicon (which appeared about 1900), one of the first of the electric instruments, did have a scientific keyboard with an amazing number of keys and required the mind of a mathematician to play any composition with extensive modulations. Therefore, this curious and extremely difficult instrument had only a few players, one of whom happened to be Edwin Hill Pierre, at one time assistant editor of *The ETUDE*. The complications may be understood when one realizes that such an instrument the key for B-sharp is a trifle higher than for C. However, C and B-sharp are so nearly alike that on the piano one key is adequate for both. This is the true of all other keys on the piano keyboard, each key representing a compromise acceptable to the human ear. Bach sensed this and stressed its practical importance. Since his time most all music has been composed upon this basis.

Early Experiments

The well-tempered scale was not new in the time of Bach. Aristoxenus is said to have suggested such a compromise system as B-sharp major, C-sharp major, and similar ones, five years before Christ. Some even go so far as to claim that the Chinese knew it centuries earlier. Two hundred years before Bach, Spanish guitarists arranged their frets so that well-tempered performances were possible. It was Bach, however, who by his giant labors and his keen penetration, placed the entire art in his debt for all time by his masterpiece, the "Well-Tempered Clavichord."

In 1687, when Bach was two years old, the new organ in the Temple Church in London was installed. In this organ there were ranks of pipes for G-sharp and A-flat and also for D-sharp and E-flat. On the keyboard the finger keys were cut half way so that the front part of such a key would play the sharp note and the back part (slightly raised), the flat note. The only instrument which today is tuned upon such a system is the English concertina.

Some of the English piano makers (notably Broadwood) did not adopt the system of equal tuning until the eighteen forties. Therefore, for certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus retrieved, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.



JOHANN SEBASTIAN BACH From a contemporary painting

of four flats. But it did not prevent adequate performance of this loss a very serious matter indeed. For at least a hundred and fifty years the problem of how to get things right was discussed, until at last Bach advocated the system of dividing the octave into twelve equal semitones, each almost imperceptibly out of tune, but all "out" in the same degree. Accepting thus the system of equal temperament, he tuned his keyboard instruments accordingly and became free not only to play in any key of the twenty-four, but to modulate into and through them without running into that harsh "out-of-tuneness" hitherto prevailing, when such scales as B-sharp major, C-sharp major, and similar ones were touched upon. Bach himself was an expert at tuning and regulating his keyboard instruments.

An early writer in his work on Bach wrote: "His favorite instrument was the clavichord, on account of its power of expression. He learned to tune the instrument so that all the keys were at his service. He did with them whatever he wished. He could connect the most distant keys as easily and naturally as he could connect with the nearest related tonality. Of harshness in modulation he knew nothing; his chromatic changes were as soft and flowing as when he kept to the diatonic genus." Bach naturally wanted something to play on his well-tempered clavichord and so he set to work to make a book containing a place in each of the twenty-four keys. He went over his various manuscripts and made a selection of preludes, fugues, inventions, fantasies, capriccios, and the like (all the latter forms being possible in the varieties of the prelude), which expressed him as being worthy of a place in such a collection. A few of the preludes and fugues he brought together to form a series of complete preludes and fugues. For certain of the other fugues he wrote preludes, and for certain of the other preludes he wrote fugues. But in every case of a composition thus retrieved, he worked over the music afresh, often transforming it, and in every number filling it with the poetry so richly expressed in his art. The exception is the A-minor number. Bach left this work as originally composed for a very special reason.

The Musician's Bible

Bach's "Well-Tempered Clavichord" and What It Has Meant to Musical Art

by Herschell C. Gregory

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Thus the present system of piano tuning, called "equal temperament," was begun and established, and the piano and organs are tuned in equal temperament to this day.

It is not generally realized that Bach, in addition to being an immortal composer, was a great mathematician and scientist. He was versed in the science of acoustics, although he had little regard for theory and always stressed the practical. The great Austrian authority on Bach, Dr. Albert Schweitzer, writes of him in his biography of the master: "Il connaissait à réfectifs sans cesse à la façon de ses perfectionner." ("He knew the basic structure and nature of all the instruments and studied ceaselessly the perfection of method for their performance.")

The preludes and fugues of this work were found in various places and at various times. Sometimes several different copies of the same work turned up. Bach wrote out three or four copies of the original 24. He used the pieces in his home music and in his teaching. When tired of teaching he would play a few of them to his pupil; and one pupil, Heinrich Gerber, tells us that Bach on no less than three occasions played the entire twenty-four to him from start to finish. Since that day other musicians have done the same for their friends and pupils: Beethoven, Chopin, Mendelssohn, Schumann, Liszt, Brahms, and a host of smaller men.

The First Set

It was in 1722 that Bach composed his first set of twenty-four preludes and fugues. He called the book, "Das Wohltemperirte(s) Klavier." In 1744 he made a similar set of twenty-four works. These generally are known as the second part of the "Well-Tempered Clavichord," though Bach did not so term them, and we refer to the two books as "the 48." In writing it, Bach presented a prelude and fugue in each major and minor key.

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Fortunate indeed are the pupils who have heard these numbers performed by eminent pianists and teachers.

Bach wrote this book for himself, for his own aesthetic pleasure, and all the numbers, with the exception of the A-minor fugue, are poems, exactly in the way of the works of Chopin, the lyric poems of Grieg, or the ballades and intermezzi of Brahms are musical poems. Each solves an individual problem, whether it be a prelude or fugue. But the pieces are all poems in musical sound, a fact every listener will recognize if only the performer knows how to play Bach correctly, which is the case with about one pianist in a hundred. One of the most unusual things about the "Well-Tempered Clavier" is the singular way in which Bach, while writing for the limited clavier, divided and developed the possibilities of the piano. Modern music dates from the moment Bach made equal temperament possible. If he or someone else had not made that possible, we would not have the great

music of Haydn, Mozart, Beethoven, Schumann, Wagner, and Brahms.

It was Schumann who first spoke with complete wisdom of Bach, and he advised students to make the "Well-Tempered Clavier" their daily bread, assuring them that if they did this, they could not fail to become good musicians. In 1832 he wrote in a letter to a former teacher of his:

"I have taken the fugues one by one, and dissected them down to their minutest parts. The advantage of this is great, and seems to have a strengthening moral effect upon the whole system; for Bach was a thorough man all over, there is nothing slight or stunted about him, and his works seem written for eternity."

Two schools of Bach thought were in existence in the generation of Mendelssohn, who appointed himself to make the influence of Bach felt.

Among Wagner's favorite numbers from the "Well-Tempered Clavier" were the *Prelude in E-flat major, No. 3*, and the *Fugue in C-sharp minor, No. 4*. He once heard the *Prelude* played by Ferdinand Hiller, and the *Fugue* by Liszt. Of the latter he says:

"I knew that great things were to be expected from

Liszt as though I had studied him, I never anticipated receiving from him what I received that day by the help of Liszt. I saw at last the difference between studying a matter and having the matter revealed through another man's inspiration. By Liszt's teaching, the whole of Bach was made plain to me."

This is a great statement. But Hiller, refined pianist and musician, moved Wagner to sarcasm.

"No question here of sombre German Gothic or the bicyclemotory of that sort. On the contrary, the bicyclemotory over the keyboard with such a Greek scree under his hands that his harmlessness quite bore me off, and I seemed to myself to be myself in a Neo-Hellenic synagogue from whose musical rites all traces of Old Testament emphasis had been most neatly scoured away."

The bicyclemotory of Bach's important work should not pass without the musical world pausing to pay tribute, not only to the composer, but to a work of art which not only made equal temperament possible, but was the leading influence which prepared numerous concert pianists to bring us the works of the Immortals.

Henry Hager
Brooklyn, New York

Prepare for your pupil's lesson as carefully as you expect him to come prepared. Give honest value for your fee.

L. White Leonard
Saranac Lake, New York

This seems to be a fine time to interest adults in playing the piano. In the past I have found adults enthusiastic but difficult to hold, because of their many activities. Now it is different. There are so many young women in piano classes very anxious to fill an evening or two a week. There is also more time for practice. Even with war work, and tremendous activity, adults are saying how much comfort and relief they are finding in their music. They seldom miss lessons or practice.

In their lessons we do a great deal of reading, and easy ensemble work. Perhaps we'll even have a small "intimate" recital soon. Our ranks are constantly swelling. With some systematic advertising I believe it would be possible to have a large adult class.

Ruth Mueller
Brooklyn, New York

As a salesman, manner and appearance count for much. While reputation may help in securing a pupil, every lesson requires salesmanship. You must hold the interest of the student. Give him confidence that he will reach his desired goal.

Ellen I. Nason
Newport, Rhode Island

A most successful way for a piano teacher to maintain a class of pupils is by means of the club idea, which provides a real reason for practice with a purpose, and an opportunity for all to work and play together. Children respond to the club plan, with its possibilities for monthly meetings, individual performance, election of officers, guest soloists, small duets, and occasional socials.

The club may best be considered as a "work shop" where the pupils have a chance to express themselves before other students, a prelude to public performance. Topics for meetings are limitless and are bounded only by the imagination of the teacher.

Association with the Junior Division of the National Federation of Music Clubs and participation in contests and local cultural projects further heighten interest.

Energy makes energy and the club will be found a veritable dynamo for pupils and teacher alike.

Edward J. Plank
Stevens Point, Wisconsin

The successful music teacher improves his professional qualifications. He works for a degree and a license. A teacher can offer an unusual service if he holds a state license to teach music for credit. The educational standard is as high for the music teacher as it is for the public school. (Continued on Page 512)

"Lo! Here the Gentle Lark!"

Dramatic Story of Mme. Anna Bishop

Prima Donna and Child of Destiny

"The Original Trilby"

by Edward B. Marks

Well-Known New York Publisher

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FROM MR. MARKS' WELL-KNOWN BOOK, "THEY ALL HAD GLAMOUR," COPYRIGHT 1944

The story of Anna Bishop reads like a melodrama from her childhood to her death. Very beautiful, very talented, and splendidly trained as a pianist (a pupil of Ignaz Moscheles) at the Royal Academy of Music in London, she married, in 1831, Sir Henry Rowley Bishop, Professor of Music of Oxford University, composer of *Home, Sweet Home* and *Lo! Here the Gentle Lark! The latter he wrote for her, when she called his "Little Lark."* In 1839 she eloped with the famous French harpist and conductor, Robert-Nicolas-Charles Bochsa, with whom she remained until his death in Sydney, Australia, seventeen years later. Bochsa had been harpist to Napoleon and Louis XVIII. He escaped from Paris to avoid imprisonment for forgery. He is said to have exerted a hygienic influence on Anna Bishop and the couple became the original prototypes of Svengali and Trilby, immortalized by Du Maurier. Mr. Marks' narrative follows.—Eman's Note.

A Strange Influence

Bochsa, the young matriarch Svengali, although not as unattractive as Du Maurier's villain, still had piercing eyes, heavy overhanging eyebrows, and sharp features. But what was more important, he was actually instrumental in developing the power and quality of his friend's voice. His very presence seemed to exert a magnetic control over Anna, and he drew from her in this way passages of unequalled vocal beauty which she could not produce without him. When, in 1839, she and Bochsa gave "dramatic concerts" together at the Queen's Theatre in Dublin, critics wrote: "In the delivery of her beautiful cadenzas, she seemed to have borrowed all the delicacies of Bochsa's harp effects."

On returning for his pre-emptive gift to her—the ability to sing as a leading prima donna—she gave him her trust, affection, and the disposition of her life itself, for four weeks later she left her husband, children, and home in Albion Street, and went off with Bochsa to Hamburg. It was just a case of "Get up, Jack—John, sit down." At this moment it is amusing to recall that Sir Henry was the composer of the heart-breaking tune, *Home, Sweet Home*, in 1821, ten years before the death of his first wife, and lived to see the irony of it. Without any of the copyright protections which have since been developed, the composer received only £20 for a song which sold a hundred thousand copies its first year, and has never stopped selling since.

Bochsa was not just another harpist. Today's critics believe that he revolutionized harp playing by continually discovering new effects and incorporating them into the technique and eventually into his classic

VOICE

works on the playing of his favorite instrument. In 1815 his high excellence was admitted when the Emperor Napoleon appointed him his own harpist.

French politics seldom interfered with aesthetes in those days, and three years later Bochsa was plucking the strings of his instrument for Louis XVIII. In three years, eight operas by Bochsa were performed at the Opéra-Comique, but in 1817 he had to flee France because he was detected in extensive musical forgeries. In his absence, he was tried and condemned to twelve years' imprisonment with a fine of 4,000 francs. The penalty of acquiring ill-gained lucre was adroitly expressed in the chorus of a song, popular several decades later. It ran:

"Time is money, and money is time.
And don't you be forgetting it,
Get all the money that you can,
But don't get time for getting it.

Bochsa's unsavory reputation usually did not follow him across the narrow English Channel. London acclaimed him from the start, and so many pupils besieged him for lessons that he was unable to accept all the applicants. The English seemed unwilling to believe in the genius' criminal record, or, believing it, preferred to place the onus on the stupidity of the French courts.

The attacks on his moral character which caused him to resign from the Royal Academy of Music in 1827 did not interfere with his career or with his courting of Anna Bishop some twelve years later. If an artist wishes to ignore moral rectitude (in the eyes of an envious public), it merely makes him a better performer. He was a virtuoso to his audience, even if not in private life.

Success Everywhere

Mme. Bishop retained her professional name even after she left her heartbroken family to tour with Bochsa, and she immediately achieved the brilliant career which her Svengali promised her. She sang to enthusiastic audiences in every capital in Europe, and her American (Continued on Page 538)



From a contemporary lithograph



SIR HENRY ROWLEY BISHOP
From a portrait in the National Gallery

How Can I Raise My Income?

A Nation-Wide Symposium With Contributions From
Practical American Teachers

IN THE ISSUE for October, 1943 a request was made for statements on the subject, "How Can I Raise My Income?" with a view to securing a variety of opinions and ideas. The following are prize-winning suggestions from practical teachers in various parts of our country, presented in alphabetical order.

Sister M. Alexis
Willmar, Minnesota

Here is my idea for raising a teacher's income. The enclosed slip, a report and statement (reproduced here), properly filled out and sent to the parents of my pupils at the end of each month, has doubled my class in a short time.

Report and Statement of Presentation Sisters Music and Expression Class

Date.....194.....

Piano Lessons To.....
Expression Lessons To.....
Debit \$.....
Credit \$.....
Balance \$.....
Parents' Name.....

Attitude Toward Work

Excellent Work.....
Good Work.....
Poor Work.....
Shows Lack of Practice.....
Shows Careless Practice.....
Falls to Count at Practice.....
Needs Help at Home During Practice.....
Capable of Doing Better Work.....
Shows Improvement.....
Lack of Punctuality.....

Teacher.....

To raise rates may raise a teacher's income, but to promote a certain regularity of income is more important to a serious teacher.

From my plan a teacher can quote lessons at two, three, four, five, or ten dollars per lesson and still retain a good workable average rate for the gifted and regular student.

As I have teachers who come for "refresher" courses for coaching, adults from business, and advanced students pressed for time, I have solved my problem with the three-rate plan, namely:

1. Regular single lesson rates, high enough to cover losses from irregularity, and for which appointments are made.
 2. Special Student eight-week terms, payable in advance at the reduced rate of five single lessons.
 3. Special Honor Student terms, payable in advance the first week of every second month, covering two months, or about nine weeks, at the reduced rate of five single lessons. This gives the regular student a special bonus and applies only to that year, serious, studious type, which teachers adore.
- Payments cover the time period only and credits do not carry beyond the expiration date.

Laurence Dilmer
Long Branch, New Jersey

The wide-awake teacher can substantially increase his income by adopting any of the following suggestions:

Extra Services to the Student

- In this list the teacher can command additional tuition.
1. Repetitive classes
 2. Appreciation—History courses
 3. Theory classes
 4. Summer courses where the pupil will take several lessons yearly
 5. Personal study with master teachers.

"FORWARD MARCH WITH MUSIC"

rudimental drumming; he can perform all the rudiments very efficiently. The various stroke rolls, flams, paradiddles, rufanacos, and other rudimental notations are tossed off without the slightest hesitation. Yet this same drummer who has mastered every rudiment, is a total failure when asked to sight-read even the intermediate selections from the repertory of the band or orchestra. The answer is that he has learned in the manner in which the rudiments were taught or learned. They were probably presented without any specific application, and learned as isolated problems of technique rather than as means to ready application as presented on the drum score. The percussion section can never be unified or played with precision and musical taste until each member has been thoroughly taught the application of the rudiments. All the patterns of the various notations represent a composite of the rudiments. Unless the drummer can properly conceive the rudiment, and then apply its notation, he cannot possibly read or execute the pattern as indicated on the score.

The Drummer's Responsibility

Too many drummers cannot read. Due to the lack of instruction and being prematurely assigned to the school band percussion section, they soon acquire the faulty habit of following other drummers and "faking" "improvising" the written drum part. It is always a revelation to witness the astounding and complicated rhythmic patterns that are forthcoming from these "improvisations" when some of the youngsters take it upon themselves to "improve" the written part or compose an original one—all in accordance with their particular style preference and imagination. The disappointing factor of these performances is that the "original" part is not adaptable to the composition, and neither do any two players agree upon the changes to be made. Often we find the band-trained drummer opening his rolls, beats, and flams, while the dace-trained drummer will press his beats to dance rhythm. Unified, accurate, clean percussive performance comes only from the same thorough, careful preparation and instruction that is prevalent in other instruments of the band and orchestra.

More and more, our composers and modern arrangers are calling upon the percussion section for climax colorings, crashes, accents, and various complex rhythmic and dynamic shadings. The proper conception of such techniques and effects requires the same basic musicianship and taste as are displayed by our wind and string players when they are performing these identical *crescendi*, accentuations, colorings, and rhythmic patterns. How often we witness a performance that has been ruined by drummers due to their insistence on overpowering the entire band! They seem to have but two dynamic levels; namely, *loud* and *louder*; their crescendos are usually too hurried, and their accents are such players have little conception for tempo changes. The fate of the band, whether on the march or in the concert hall, is in the hands of the percussion section. The drummers are responsible for the cadence, precision, and rhythmic background of the marching band. They are responsible for much of the dynamic contrasts, rhythmic accompaniment, accents, and colorings of the concert band. Such responsibility must be given due consideration by every member of the percussion section, if the band is to perform efficiently.

This will come about only when teachers and conductors will become more aware of their choice of percussion students and when the training of such students is given just consideration.

Percussion Equipment

It is indeed difficult to understand the reason for the inferior and obsolete percussion equipment that is being used by many of our high school and college bands.

Just why conductors and students will be so discriminating in the choice of wind or string instruments and so indiscriminate in the selection of the percussion instruments is truly a "sixty-four-dollar question." It recently was the guest of these old study-piece school band. This band owns several thousand dollars worth of instrumental equipment. Thousands of dollars had been appropriated for the finest woodwind, string,

and brass instruments! What do you suppose the percussion equipment included? Right you are! One 30" x 16" single tenor bass drum, two 14" x 8" snare drums, and a very inferior pair of cymbals. Naturally the band's performance was greatly impaired with every entrance of the percussion section!

Following are a few recommendations I would like to suggest, and which should prove of value when the selection of percussion equipment is being considered. For concert bands, the snare and bass drums should be *played separately*. The size should be as follows: For the small concert band or orchestra, the snare drum of 14" x 9" or 15" x 8". For the large concert band or orchestra, the snare drum of 14" x 10" or 15" x 9". It is recommended as follows: For the small band of twenty to thirty members 20" x 18" is preferred. For bands of 15" x 12" or 16" x 12". Bass Drum sizes are recommended as follows: For the small band of twenty to thirty members 20" x 18" is preferred. For bands of thirty to forty-five pieces the 22" x 16" is the satisfactory. Bands of more than forty-five will find the 36" x 16" bass drum the best. Regardless of its size the bass drum should always be *separate tenor*.

Cymbals

Cymbals, when played in conjunction with the bass drum should be 12" in diameter for small bands and 16" single tenor for band crashes, the 18" or 17" for larger bands. The finest cymbals are the Turkish, K. Zeldian. The common method of using handles on cymbals is to be discouraged as this hinders the cymbal from being casted and causes cymbals to crack. Cymbal straps made of leather, horsehide, or rawhide and covered with lamb's wool for marching purposes (to avoid fatigue) are much more satisfactory than cymbal handles.

In later issues of *The Etude* we will discuss the care of percussion instruments, the teaching of the rudiments and techniques pertinent to the development of the percussion section.

Experto Credite

THERE IS A LINE in Virgil's "Aeneid" often quoted by lawyers in court, "experto credite" (always believe the expert). A reader of *The Etude*, Mr. George B. Smith, wrote us, "Can you tell me at what pitch, note and vibration rate Franz Liszt had his piano tuned for public performance?" The editor, not being an expert, sent the letter to his good friend, Theodore E. Steinway, who replied in his characteristic clever manner. We pray that Mr. Steinway's letter will not bring down the wrath of Mr. Smiths at his busy office. Mr. Steinway wrote:

"May 10, 1944

Dear James Francis: I have your kind letter about pitch. This is the *belles note* of the music business and has been kicked around like a football by all and sundry ever since Pan Bay blew his pipes! At one time Czard Russia had a band made out of pure silver and everybody went crazy—the pitch was so high.

Ever Frederick the Great, a rather fine flute player himself, stuck his nose into it!

Source material is easy. Swell article in the "Encyclopedia Britannica," "Grove's Musical Dictionary," Oscar Thompson's "Cyclopedia" and Heinhold's series on "Tonempfindungen."

As to Mr. Smith's specific inquiry, Franz Liszt was before my time. He stopped playing at his home in 1847 and died in 1886. It is reasonable to suppose that since Pan blew his pipes at one time, but of course he had one at his home in Weimar, around 1870 on.

Our pitch is today: A440, C523.25. This is the standard since 1859. Before that we had A435 since as long as I can remember in the business—45 years. Since Liszt must have played in public on Pleyel and Erard pianos, I would guess they would be between A430 and A435. These old pianos had no iron frames and could not have stood the strain of A440. The difference between tuning at A435

and A440 would be a couple of thousand pounds at least. Liszt's Steinway at Weimar was of course A435.

Would be glad to have Mr. Smith drop in when he is in New York and look over what source material I have.

THEODORE E. STEINWAY

Extraordinary Musical Diplomacy

The Overseas Motion Picture Bureau of the Office of War Information has hit upon a plan to celebrate the liberation of Italy by the Allies through a singular musical bond. It is a thirty-five minute film entitled, "Arturo Toscanini," presenting the Maestro, the NBC Symphony Orchestra, Jan Pearce, Metropolitan Opera tenor, and the Westminster Choir. The film opens with a very effective playing of Verdi's *La Forza del Destino* and closes with his *Hymn to the Nations*, which the master wrote in 1862. The picture gives shots of Toscanini at his American home in Riverdale, New York; and Captain Burgess Meredith tells of the efforts of great Italian refugees in America in combating Fascism. One feature is Toscanini's arrangement of *The Star-Spangled Banner*.

It is difficult to imagine a film that could do more to arouse in the hearts of the people of Italy a feeling of unbounded gratitude for America's part in the liberation of Italy from the deadly awesomeness. This piece of musical diplomacy will outweigh millions of words and arguments.



TOSCANINI SPEAKS FROM THE HEART

The new film, "Arturo Toscanini," now being shown in Italy is a masterly piece of international diplomacy, in which the great Italian conductor sends a message from America to his compatriots in Italy, liberated by the Allies from the tyranny of the Nazis and the Fascists.

How Can I Raise My Income?

(Continued from Page 506)

teacher, but this is only reasonable if the former is to give grades as a member of a faculty. Being affiliated with the school system gives one prestige.

The teacher who belongs to both state and national music teachers' associations is well informed. He finds the conventions instructive, stimulating, and profitable. In fact, the progressive teacher is ever the student of music; he learns more in order to give more, and he stresses more pupils. He enlarges his personal repertoire every year and also performs an public.

Minnie Strain Tutum
Sinsboro, Louisiana

Teach usual subjects, something which will meet the demands of the general public. Strive always to teach the fundamentals, so that the student may acquire the proper musical foundation.

WITH THE INCREASE of string instruction in the public schools, the improvement in group teaching methods has become imperative. When a large number of students are being taught at the same time, the question arises whether it is possible to maintain within such a group a high quality of individual playing. For, although the mass production of instrumental players has a great value, it is justified only if it does not prevent the growth of the exceptionally talented student to the highest possible level. Lumping dozens of beginners into "orchestras" reduces the value of any talent, without giving them a thorough preparation in handling their instruments, will not bring success. A good orchestra is composed of good individual players, and this instruction must be specific as well as general.

String classes for beginners should be as homogeneous as possible. Violins, violas, and violoncellos profit most if they are taught separately at the very beginning. If this is impossible, time should be devoted to each section to deal with its specific problems. Another ideal requisite is homogeneity of age and musical talent. An extreme variation in the same class makes the work harder and less beneficial.

A standard of musical talent should be established. A graded pitch and rhythm test may be given prior to any musical training, to determine the student's fitness for a particular class. A minimum standard should be required even for the least promising group. The ability to sing by note, to recognize the differences between two simple and unlike motives, and the ability to reproduce by clapping, simple rhythmic groups, may be regarded as the minimum requirements to qualify for a string class. Students with serious technical deficiencies should not be accepted because they will hinder the entire group in its advancement; sooner or later they will drop out, anyhow—an action always harmful to the class.

A slight selection based on a simple talent test makes the work easier and more efficient without preventing too many students from participating. Usually three-fourths of all children above the fourth grade will pass such an ear test, offering an ample number from which to select students. A more serious loss in participation is caused by the ignorance of otherwise desirable students. Even the most talented will not show interest in the serious study of an instrument if they have not been exposed to some sympathetic experience in connection with that particular instrument. Children usually want to learn an instrument played by some older person for whom they have shown a great deal of respect.

Creating a Desire for Learning

In localities where violin playing is a tradition, the teacher has an easy job; but where string playing is unusual, a sympathetic attitude should be created before attempting to organize classes. In many communities the latter condition prevails at present. Schools in most localities have concentrated so strongly on the band, that string music has faded out completely. In order to create this situation, good playing should be demonstrated often to prospective students. A string ensemble from a nearby college, or an able solo player, can do miracles in preparing the ground for a future string program. Such a construction should be kept on the level of the audience.

Class teaching can be very successful for beginners if the teacher can give full attention to each individual student. In the first stage of study, manual assistance by the teacher is necessary to help the student acquire a correct position and bowing. Naturally, attaining to this would be troublesome if the class is too large or if the teacher must play the piano. On the other hand, a violin assistant in violin classes is not to be assumed that he is able to play in time and can do a little harmonizing; he not only keeps time but helps the beginners in their intonation. A pianist-assistant frees the teacher to give more attention to the pupil to another to help and direct them in doing things right.

After a satisfactory control over the instrument is

Class Teaching of the Violin



PAUL REISMAN

by
Paul Reisman

gained, less and less piano accompaniment should be used, to avoid any development of "piano dependency." Children who are completely dependent on piano accompaniment the instructor lead with the violin in his hand, part of the time omitting the piano. The rhythmic impulse given by the violin being less distinct than that of the piano, aids the children with their intonation but they have to depend upon themselves to play well in time. Finally, all outside help should be omitted to let the group depend upon its own skill, using the piano only occasionally to accompany pieces.

Dependency of one student upon the others should also be avoided. Children learn to imitate at a surprising rate of speed, and the instructor should be on guard lest he might find that one or two members of the class do not read music, but copy the movements of their neighbors with eager eyes. For this reason it is better to have each student sit alone rather than share a stand.

Class lessons should be given frequently, particularly at the beginning. A beginner on the violin should not be permitted to practice alone until he has a fair control of basic technique. Only when he knows how to practice, is it wise to let him take his instrument home. Naturally, if the beginner has learned to

VIOLIN
Edited by Harold Berkley

handle his instrument fairly well, his homework should be encouraged with regular assignments and with solo playing within the class.

For the advancing student, private lessons will eventually become necessary. Playing always in a group will permit the development of a really keen sense of intonation, and tone quality will suffer even more. At this stage the number of weekly class lessons could be decreased if the homework of the student is given attention.

For older beginners, class teaching is a real blessing. These frequently lose ambition in private study because they are too advanced musically to be satisfied with their own progress. In classes where they have the companionship of others with the same problems, their patience usually lasts long enough to help them through the critical period during which they may gain a sufficient technique.

A Practical Application

Utilizing the principles outlined above, 1941-1942 classes were organized in April, 1941, as an activity of the Simpson College Preparatory Department at Indianola, Iowa. Twenty children came into classes four or five times a week after school hours, grouped according to their age and talent. After six weeks of study, a public demonstration was given. Practically all of the pupils had a good position and bowing technique that time. The only students who were not permitted to practice at home. The group performed a few scales, tunes, and simple exercises with the piano in the background, using one quality and intonation were the basic practice.

After this first period, the best students were permitted to take Instruments Home and begin to practice; they regarded this a privilege. Gradually all of them began to work at home, and after the first year every member practiced from three to twelve hours weekly, besides work at class lessons. After eighteen weeks of study, private lessons were introduced to the most promising students, who received one half hour per week in place of one class lesson. Some members were exchanged between classes from time to time in order to maintain unity.

The classes were trained on a plan by which the elements of technic were itemized and taught separately. After the single elements were completely mastered, they were combined in various combinations. Thus the functions of the left hand and that of the bow arm were taught. Furthermore, note-reading was isolated for a while. Children were completely responsible for their own progress, to bow on open strings (without notes), to use their left fingers (*pizzicato* exercises), to read music accompanied by rhythmic exercises (marching, clapping), and to determine the tempo of a piece. Later, when notes were used, the music was first sung and clapped, then played *pizzicato*, and finally with the bow. To avoid confusion at the start, only the two middle strings were used for several weeks.

Only unusual material was used for several months, with piano accompaniment. Part-playing has not much value if introduced too early. At the beginning, the time should be spent on the foundation of accurate technique and on the development of a sense of rhythm and pitch. No time should be wasted at this stage on learning something too difficult. Part-playing can be gradually introduced later on, when the students can read music well. The use of piano accompaniment will prevent a sense of monotony when playing in unison. In a class, children get as much satisfaction from playing the standard violin pieces in unison with piano accompaniment as they do from solo playing.

Students appreciate pieces that they play scales and exercises alternately with the more pleasing music material. Playing pieces alone offers a one-sided diet and reduces their appreciation. Students so that in unison were often called upon to play. Often the group played *pizzicato* while one played with the bow, thus checking on one and occupying the rest of the class at (Continued on Page 542)

Where do Scales Come From?

Q. Will you explain to me why there are so many different names and versions of the minor scale? The different writers on musical theory disagree with one another about the naming of the scales, and in the case of the so-called "melodic" form one of my books even prints a descending scale that is different from the ascending one. Why don't the theorists make up their minds and get together on this?—G. L. G.

A. Your difficulty is a natural one, but your blast at the music theorists is a bit unfair. Your assumption is that it is the theorist who makes the scale, but as a matter of fact, the theorist has nothing to do with it. Music theory is simply an organized and codified record of usage, just as a dictionary is, and a scale is simply an attempt to devise a system that will record the usage of those who compose the music. Song existed for many years before ever a musical scale was formulated, and the earliest theorists merely tried to catch the tones that were used in the songs of the day and put them into a regular series, ascending and descending. The reason for the different ascending forms of the melodic minor scale is simply that those who invented melodies found by experience that the musical effect was better that way, and the reason for the different descending forms is the same both ascending and descending is that this form came into existence during the development of instrumental music, and the reason for being the rise of the monophonic style. (The monophonic style, or harmonic style, is essentially melody accompanied by chords, as contrasted with the polyphonic style which consists essentially of a melody accompanied by other melodies.)

Does this help you? If not, then the only other advice that I can give you is that you study both music theory and early music literature assiduously so as to get a little deeper down into your subject.

Shall I Attend a Liberal Arts College or a School of Music?

Q. I wish to ask your advice about my education. I have studied piano and am now a beginner in organ. I sing in a church choir and would like to become the choir director to become her future assistant. I am eighteen years of age and graduated from high school last year. I have my high school years took a secretary course, but I wish to continue my life work. Here is a problem: I have been advised to go to a well-known university for a Bachelor of Arts course, studying music privately at the same time. I do understand that a liberal education is a great advantage to an individual, but I feel that I must attend a music conservatory if I am to gain a complete education. I would have to try for a scholarship, as I could not afford to attend a conservatory otherwise. What do you think I should do?—A. F.

A. My advice is that you work up a group of piano pieces and then seek auditions at a number of music schools. Music conservatories have at least a few scholarships and if you are really good, there should be no trouble about finding such a conservatory.

Please do not misunderstand my attitude toward college education. I am strongly in favor of liberal education, but I believe firmly that if one is to be a musician one must build the foundation of one's course around music as a core,

Questions and Answers

Conducted by

Karl W. Gehrkens

rather than to be content with incidental music courses as the college may be willing to give credit for.

Actually, I am interested in two kinds of college music. I like to think of a college course as "liberalizing"—it should be an experience that broadens the horizon of the student, gives him a chance to dip into a number of fields in addition to devoting deeply into some one area. For the average college student who is majoring in English or history or science, a few courses in music, including some actual study of playing and singing, will be a genuinely liberalizing experience, and I am hoping that in time all colleges will not merely allow but will encourage such an excursion into the field of music. I am thinking now of the student who is not planning to be a professional musician but who does music because he likes it, because it makes his life richer and more satisfying.

But there is a second type of college music; namely, the course which is planned for the professional musician, the public performer, the private teacher, the church musical director, the music educator in school or college. For a person needs to broaden his horizon, too, of course, but first of all he needs to dig down deep and establish his roots firmly as a musician. As a matter of fact, this person needs to have studied music rather intensively long before he comes to college. But, having graduated from high school, where music was one of many activities, he must cross himself with an intensive attempt to master the structure of music, to familiarize himself with its history and literature, and to make himself the master of the medium of expression that he has chosen for himself. All this must for the next four or five years constitute the core activity of his life. But, during this period he can also make brief excursions into other fields—English, languages, history, science, other arts—so as to broaden his horizon and enrich his life. He will be a finer person and probably a better musician for the experience. Music, however, is so demanding a mistress that it is not wise to attempt to do more than be willing to give up the doing of so many other things which, although interesting and valuable, would interfere with his development into a fine musician.

Many college educators do not understand the difference between the majoring in music and majoring in English, science, or mathematics. They apply the same standards to the prospective musician as to the future doctor, lawyer, or housewife. Here they are wrong. It is possible to wait until one's second year in college before deciding to major in one of these other fields, and still make

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New
International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only queries of broadening value will be published.

a success of it; but you have to start early and keep going. In most fields one may devote from a quarter to a third of one's time to the major subject and still prepare oneself for a successful career in that field. But in the case of music, the three-fourths of all his time in working at his major subject if he is to be in any sense a master of it. It is the failure of the college administrator to recognize this difference that makes the going so hard for the music major who is attending a liberal arts college. And it is the failure of the head of the music school to recognize the life-enriching value of such courses entirely outside the field of music that is responsible for the fact that so many musicians are self-centered.

There is so much more that I could write on this subject, but I have already given it more space than any one question should have on this page, so I will stop completely answered your inquiry. I have not this point even though I have not completely answered your inquiry. I have not this point even though I have not completely answered your inquiry.

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musical—if possible, one that is connected with a liberal arts college.

Can a Girl With Only One Hand Study Music?

Q. I have a girl who ranks among the best pianists in our classroom. She has had some instruction in piano but she has only one hand. Her parents are anxious to have her to help her. I have arranged some of the simplest pieces in The Etude for right hand alone, but this seems to be inadequate and I am wondering what you would suggest. Was it not Maurice Ravel who wrote a concerto for left hand alone for a friend who lost an arm in World War I? This is of course of no concern to me. Dr. Gehrkens, and I will certainly appreciate your help.—J. F. C.

A. It seems to me you are handling the situation with a great deal of intelligence, and I commend you both for your attitude toward this girl and for your pedagogical sagacity in having her study both an orchestral instrument and piano. The orchestral instrument will give her plenty of practice in ensemble playing as well as a fine type of social experience—which will have a tendency to keep her from developing an inferiority complex, as many handicapped children do. And the piano will provide her with a rich musical experience that will help her become a better musician and a more appreciative listener. The fact that she is more than ordinarily intelligent is all to the good, and it may be entirely within the possibilities for her to do so well with music that she will want to consider it as a professional field later on. There is no hurry about this, however, and for the present I advise you merely to take an optimistic attitude toward her study of piano and a wind instrument.

There is available a fair amount of material for right hand alone, but a good deal of it is difficult—like the Ravel concerto that you mention. However, I have arranged a fair amount of material, and I advise you to the publishers of The Etude for a selection of the easiest pieces and studies for right hand alone, by making a selection of the most interesting and important pieces for her, she should get on very well, and in spite of her great handicap I believe you will be able to help her live a happy and useful life.

Shall I Teach Now or Wait?

Q. I have played the piano since I was nine and am now twenty-one. I love music and have been playing piano since studying harmony. I have been a member of a great help to our community if I took some piano pupils, but I hesitate to do it and should like your advice.—G. H. H.

A. You have asked me a question which is very hard for me to answer. I have always contended that a prospective teacher of music be at least a reasonably good musician before beginning to teach, but in your case these seem to be two things against waiting. The first is the fact that those who want to take lessons are probably not waiting for an opportunity of studying music; therefore, they must either have you as their teacher or no one. The second is that you yourself would probably learn a great deal from your teaching experience and therefore your own progress as musician and pianist would be greatly speeded up. On the whole, as a human being, I believe I advise you to begin teaching. But be sure to intensify your own study and practice!

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creative workers—musicians, writers, painters, sculptors, inventors—frequently have asserted that they suddenly and unexpectedly found in a dream the solution to a problem, or the motive for a new work of art which, in spite of their efforts, they had been unable to find for days or weeks while awake. Such dreams sometimes seem like gifts from heaven. The mind is by no means a vacant vacuum when the body is asleep. Quite a few artists and scholars believe they do their best thinking while they are sleeping. The British scientist, Charles V. Boys, who constructed one of his famous machines after the apparatus of his ideas in his dream, tried to give an explanation of the connection. "It is nothing more," he said, "than having the mind saturated with a subject and then—if your mind is on it—thoughts come to you, not by direct intention, but out of the sky, out of nowhere."

Goethe, upon various occasions, expressed the same opinion. He was a sharp and experienced observer of nature in general, and of human nature in particular; not of his own kind of human nature. The first idea of the great poem, "Prometheus" came to him in the course of a dream. He says of his creative activity that what he noticed while awake during the day often developed at night into regular dreams. Then when he opened his eyes in the morning, there appeared before him either a wonderful new whole story, or else a part of a story which already had been present.

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A DREAM may help a composer create a musical composition. When the subconscious mind has been saturated with a problem with the fundamentals of musical ideas, these may crystallize into a dream. The well-known composer and violin virtuoso, Giuseppe Tartini (1692-1770), conceived his "Devil's Trill" (*Trillo del Diavolo*) Sonata in a dream. The master himself told the story to Lalande, French astronomer, who published a book on his voyage to Italy in 1765.

"One night I dreamt that I had made a bargain with the Devil for my soul. Everything went as I commanded; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted; my breath failed to produce the sounds I had heard. But in vain."

Tartini looked upon the music which he composed a result of this dream as the best he ever had made. He emphasized the fact that he was not able to translate the music of his dream into the composition, in its full beauty. He called it "The Devil's Sonata." The manuscript hung over the door of his study as though it were a protection against future visitations of the unholy one.

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"It Came In a Dream"

Great Creators Find Inspiration in the Subconscious

by Dr. Waldemar Schweisheimer

"Dreams are true while they last, and do we not live in dreams?"

Tennyson ("THE HIGHER PANTHEISM")

Do you believe in dreams? Your Editor does. It does not refer to the dreams of prophecy which the catalogues of old interpreted as parts of their sacred texts. He is convinced, however, that this thought-provoking article by a well-known Viennese physician is by no means based upon a fabric of thin air. For many years he has realized that the regular editorials on musical, artistic, educational, and technical subjects were out of place in the hallowed moments of mystery attending the Nativity. Accordingly, for the December issue, he has written verse in place of these editorials, some of these being put down in a state very near somnambulism. Two were found upon the writing table in his study at home, with only the barest dream recollection of his having written them, while one was discovered in the morning as an incredible surprise. However, in this latter instance, there must have been an eroded period of semi-consciousness, as the fluorescent desk light was found still glowing when morning came.

another sort, and one has no certainty that it will have any result.

There is a fundamental difference between the promotion of a work during sleep and during a dream. Sleep furthers the creative work by resting the brain; the continuation of mind and action is improved, and this is good for the work. But no inking of that which goes on during sleep breaks into consciousness. However, matters which are seen in a dream are able to break through into the clear consciousness of the waking individual. There is a bridge from dream life to waking thought. The difficulty lies in the crossing of this narrow bridge. Usually the dream disappears into the unconscious as soon as the sleeper wakes. Only part of the brain rests during sleep. Some parts of the brain do not go to sleep but continue to function. This is particularly true after overstimulation or overexcitement. The German poet and novelist, Paul von Heyse (1830-1914) has emphasized that a thrilling novel appeared to him during a dream and that he used it nearly unchanged in one of his books. He dreamed that he was strolling with a friend through the main street of Sestri Levante, a town in the Italian Riviera. They entered the church, and found a tombstone on which the corpse of a beautiful woman about forty years old was placed. The sexton of the church told the two visitors the life story of the dead woman, a duchess, and it was so unusual that the poet's friend said: "That is true fiction, and a marvelous romance at that." This remark saddened the poet—all this in his dream—because his friend had in this way taken possession of the material although he himself was not an author.

After waking the story was so alive in the poet's imagination that he wrote it down immediately. On the same day he visited his friend and told him of the dream. Half jokingly he said that actually he ought to leave the story to his friend, as he was the one who first called his attention to the material. Laughing, the friend renounced this privilege. Von Heyse added to the dreamed material which, upon publication as a novel, was called "Madam Duchesse" ("Die Frau Marchese"). Therein he quoted word for word the dreamed report of the sexton; even long names had remained in his memory from the dream. Also Robert Louis Stevenson conceived several of his stories in dreams, particularly the famous "Dr. Jekyll and Hyde."

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The Great Advantage of Music Study for Children

by Eugenia Webster

Eugenia and Winifred Webster, duo-pianists, have conducted a highly successful school of music in Harrisburg, Pennsylvania. While the school has developed the work in advanced piano playing, it also has made a specialty of work in the primary grades.

Miss Eugenia Webster reports that she has found it most necessary to convince parents of the necessity for beginning musical instruction as early in the life of the child as feasible. Since writing this article, she has become a WAG and as The Etude goes to press, is located in Atlantic City, New Jersey. Lieft, Charles Cooke, author of the very successful "Playing the Piano for Pleasure" (who, by the way, is in no way related to the Editor of The Etude) read this article and expressed that Miss Webster send it to The Etude.—Editor's Note.

AFTER TEN YEARS as a private piano teacher in a small city, the writer has become more and more firmly convinced of the importance of musical education. Gone are the days when it was thought that only those with special musical talent should study. Many times those less gifted work harder and, in the end, play much better than those more talented. Most persons of average intelligence have an inherent love of music and the ability to perform well. By that we do not mean that they are limited to simple melodies, but that they can learn to play the important musical compositions not only passably, but actually in a very acceptable manner.

Surprisingly enough, in the matter of practice, the adult is, as a rule, the chief concern of the teacher. Children will practice. The years of childhood are the ones set aside for learning, and children will accept practice just as they accept study, according to their individual inclinations. But the adult who wishes to learn is a different matter. Remember, he is now away from school, presumably through his scholastic study, and earning his living. Perhaps he did not have the opportunity to study music when he was young. Now, however, he feels that he can pay for his own lessons and satisfy his, at yet unfulfilled, desire to play. At this stage he finds that he has many more demands on his time, demands which he feels must be met. That is where his self-discipline comes in. He can learn to play, but he must put himself on schedule and make time for the necessary practicing.

Too Much Play?

This is why it is so vital to have the study of music begin in childhood. If a good foundation has been laid, it is easier, when one is grown, to pick it up and go on, whereas the adult who must learn from the beginning has a much harder row to hoe. He must start as any child does, because there is no short cut to learning. He must learn his notes on the music and on the piano. Because he can use his mind more independently, he will learn this much faster than a child. This is the problem of his hands. His bones and muscles are set and firm, and cannot react with the ease they should. However, with the will to do it he can learn, and that very quickly.

The problem with a child is different. In the first place, in this day and age, we find the accent not so much on learning and industry, as on recreation and



WINIFRED AND EUGENIA WEBSTER

play. In the past few years the pendulum seems to have swung to an extreme on this. Every parent wishes his child to have a happy childhood. Naturally! But does a happy childhood depend upon playing all day, or upon learning to fit oneself for a life which can be lived to the fullest only by developing an inquiring mind and the ability to concentrate?

So many teachers have come out with so-called "new" methods: "Learn by note." "Learn each note separately." "Don't drill the poor little things; they won't like it." Much of this no doubt is nonsense. We, of course, are not going to make things needlessly hard, as was done sometimes in the past. Certainly we will sugar-coat the tiresome scales and drills as much as possible. But the fact remains, they must be learned. We should make them interesting, certainly. But we should also see that they are practiced.

Then, too, music is a subject which definitely needs individual instruction. Class work can be used also, but it is more effective in conjunction with private lessons. Here is one place where the child needs all the attention of the teacher. Minds work differently. There is a difference in aptitude. The hands are shaped differently. The ear is different. All these factors must be considered.

The approach is of the greatest importance, with complete understanding and cooperation between the parents and the teacher. How is a child to be interested, when the parents say they never cared for music; that they never would practice when they "took" music lessons? One of the saddest things that can happen is for the mother of a child eager to have

lessons to say, "All right, you can take lessons, but if we ever have any trouble about practicing, you must stop, because I am not going to fight to get you to the piano!" Immediately a thought is raised in the child's mind which would never be there if it were not suggested by his parent. It makes practicing a bugbear, which it never should be.

The parents who most successfully help their children to study music are those who put them on a regular practice schedule. The best time, if possible, is in the morning before the child goes to school. Otherwise, it is just before or immediately after dinner in the evening. In the average home, where the piano is in the living room in which the whole family congregates, some consideration should be given to the practice period. The family must be patient and must not object to hearing the sometimes (to them) tiresome sound of scales. These are necessary to a thorough training and must be practiced.

On the other hand, it is wise to try to get the practice period in at a time when the family will not be there. In some cases, however, this is not desirable. Consider, for example, the child who does not like to be alone, but who will work better if he has company. The parents should understand this and be satisfied to be in the room with him, quietly following their own pursuits, but lending moral support by their presence. Again, there is the child who can work better if he can have privacy, with no interruptions.

The Choice of a Teacher

When the child is old enough and the parents have decided that he should begin his study of music, careful consideration should be given to the choice of a teacher. Don't let him begin with just any teacher who, perhaps, may be instructing the little girl next door, unless you are sure he is the best available. And don't think that just because he has been graduated from a well-known conservatory qualifies him as a good teacher. Not at all. Good teachers are born, not made. Perhaps someone with less training is a much better teacher, and can guide your child to a real love and appreciation of music more than the person with many letters behind his name. Also remember that the basic training is of the greatest importance. Don't decide to begin with So-and-So because he charges less, and you want first to see how your child makes out. That poorer teacher may be a fatal mistake and ruin your child's chances of ever learning to play well.

One of the best times to have a child begin his study of music is at the end of the school year in June. This gives him two lessons in his first month, a really good start before he goes into his first complete term and his new adjustments in school in September. If possible, have him take two lessons a week for at least the first month. There is so much to learn, and so little can be taught in the first few lessons that he will not have enough to practice for a whole week. The result will be that for the last four days of the week he will say that he does not need to practice because he knows his lesson. He will be quite right! Of course, going over it would be of great value, but children get tired of that and need more variety. This ambitious child probably would try to go alone.

Cooperation between parents and teacher is essential. There can be, however, the wrong kind of cooperation, which actually becomes interference. There is the overzealous mama who, in her eagerness to help, becomes a hindrance. She sits with her child to help him practice, and it never occurs to her that the teacher has his definite methods, which perhaps Mother does not understand. The result is that when the pupil forgets for the moment what the teacher has explained, as can very easily (Continued on Page 547)

AUTUMN SONG

Ralph Federer, who was graduated from the School of Music of West Virginia University and who later studied at the Pittsburgh Musical Institute, Carnegie "Tech," and with Ernest Hutcheson, is a very active teacher. After ten years of experience in radio work he started in to compose and at once revealed a very fine melodic and harmonic instinct. *Autumn Song* is one of his most individual compositions. Grade 4.

RALPH FEDERER

Moderato M.M. ♩ = 63

Più mosso: poco agitato

mp la melodia cantabile

mf

mp

ppassionato

mf poco a poco *cresc.* *ad accel.* *ff*

p *mf* *rit.* *f* quasi cadenza a piacere *molto rit.* *P.C. al Fine*

TREES AT NIGHT

This nebulous little piece gives fine opportunities for contrast and delicate *pianissimos*. While requiring deliberate treatment, the rhythmic flow never should be lost. Mrs. Ogle is State President for North Carolina of the National League of American Pen Women. Grade 3-4.

Drearily, with a swaying motion

M. M. $\text{♩} = \text{about } 96$

mp *poco cresc.* *mf*

poco dim. *mp* *cresc.*

l.h. *r.h.* *pp*

LOUISE GODFREY OGLE

f *espressivo* *dim.* *mf* *pp*

a little faster (echo)

(echo) *pp* *mf* *p*

Pod. simile (echo) (echo) (echo) (echo)

mf *pp* *mf* *pp* *mf* *p*

a tempo *rit.* *1-5* *cresc.*

mf *poco dim.* *cresc.*

f *espressivo* *dim.* *l.h.* *r.h.* *calando* *pp*

EVENING ON LAKE KORONIS

Some timid players will exclaim, "Six flats! Three staves! All those runs!" and not even attempt this piece. As a matter of fact, the difficulty is largely in the reading, but the melody is written on another staff to make reading easier. In six flats (G-flat), the black keys make reading much easier than this same piece would be in the Key of C. The pedal is as important as the keyboard in this composition. Remember, Saint-Saëns said, "The pedal is the third hand." Lake Koronis, named for an Indian maiden, is located in Minnesota. Grade 5.

Koronis sings as she glides over the water
Moderato con moto M.M. ♩ = 56

MYRA ADLER

mf la melodia marcato e legato

R.H. 1.5.3.5 R.H. 1 R.H. simile

Water music

p a tempo

rit. *pp*

Mists rolling out

dim. o rit. *a tempo*

mf

Ped. simile

a tempo

rit. *R.H.* *L.H.* *pp*

Winds whispering in the trees

Più mosso M.M. ♩ = 76

rit. *Fine* *p tempo rubato*

mp *p* *f*

a tempo

R.H. L.H. R.H. L.H. R.H. L.H. *pp* *rit.* *pp*

Vivo *mf cresc.* *f cresc.* *D.C. al Fine*

Musical score for 'Tropic Clouds' in 3/4 time, key of B-flat major. It features a piano introduction with a right-hand melody and left-hand accompaniment. The score includes dynamic markings like *pp*, *rit.*, and *pp*, and performance instructions such as *a tempo*, *Vivo*, *mf cresc.*, *f cresc.*, and *D.C. al Fine*. Fingerings and articulation marks are present throughout.

Grade 3.

TROPIC CLOUDS

HAROLD LOCKE

Allegretto moderato M.M. ♩ = 132

mp legato

rall. *Fine*

mf a tempo

rall. *D.C.*

Musical score for 'Tropic Clouds' in 3/4 time, key of B-flat major. It features a piano introduction with a right-hand melody and left-hand accompaniment. The score includes dynamic markings like *mp legato*, *rall.*, *Fine*, *mf a tempo*, *rall.*, and *D.C.*. Fingerings and articulation marks are present throughout.

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THE STUDENT

SUN OF MY SOUL

This piano arrangement by Clarence Kohlmann of the well-known hymntune, *Hursley*, is one of his very successful "Concert Transcriptions of Favorite Hymns." Grade 3b.

VIENNA, c. 1774
Arr. by Clarence Kohlmann

Moderato

mf

Con brio

mf marcato melodia

cresc.

dim. *pp*

Musical score for 'Sun of My Soul' in 4/4 time, key of B-flat major. It features a piano introduction with a right-hand melody and left-hand accompaniment. The score includes dynamic markings like *mf*, *Con brio*, *mf marcato melodia*, *cresc.*, *dim.*, and *pp*. Fingerings and articulation marks are present throughout.

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PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

Cantabile M.M. ♩ = 92-116

F. CHOPIN, Op. 28, No. 21

p dolce

4

5

10

15

dim.

f

20

pp

25

30

ten.

cresc.

35

cresc.

ten.

ff

40

dim.

45

p

50

55

THEME FROM PIANO CONCERTO IN B-FLAT MINOR

Although this rich and luscious theme is one of the most appealing in the great symphonies and has been well known to musicians for years, it was not until it was made a part of the music for a popular moving picture that it reached millions. Mr. Levine's arrangement is simple and effective. In the score this theme is first given by the cellos against a background of *bravura ff* chords played on the piano, and a little later appears in a very full and rich *bravura* treatment on the piano itself.

P. I. TCHAIKOWSKY

Andante non troppo e molto maestoso M.M. ♩ = 84

Arranged by Henry Levine

ff

mf

legato

Pod. similo

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Ped. simile

f

ff

mf

BAGATELLE

FROM ELEVEN NEW BAGATELLES

Beethoven's *Eleven New Bagatelles*, Op. 119, is one of the most interesting sets of short piano pieces of his day. This is Number 3 of the series and is in the style of a German round dance, known by the French term for German, "Allemande." It must be played happily and lightly, with very careful attention to all marks of expression and phrasing in both hands. Grade 3-4.

LUDWIG van BEEHoven, Op. 119, No. 3

p

ff

f

p

cresc.

f

dim.

D.C. al Fine

*From here go back to the beginning and play to §; then play Coda.

LOLITA
SPANISH DANCE

SECONDO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M.M. $\text{♩} = 72$

Musical score for the Secondo part of Lolita Spanish Dance. It consists of six systems of piano accompaniment. The first system is marked *f*. The second system is marked *f*. The third system is marked *f*. The fourth system is marked *f* and ends with *Fine*. The fifth system is marked *animato* and *p*. The sixth system is marked *D.S.* and includes first and second endings.

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LOLITA
SPANISH DANCE

PRIMO

HEINRICH ENGEL, Op. 4, No. 6

Con spirito M.M. $\text{♩} = 72$

Musical score for the Primo part of Lolita Spanish Dance. It consists of six systems of piano accompaniment. The first system is marked *f*. The second system is marked *f*. The third system is marked *f*. The fourth system is marked *f* and ends with *Fine*. The fifth system is marked *animato* and *p scherz.*. The sixth system is marked *p* and includes first and second endings, ending with *D.S.*

ARABS ON HORSEBACK

EDNA B. GRIEBEL

Lively M.M. ♩=84

Musical score for 'ARABS ON HORSEBACK' by Edna B. Griebel. The piece is in 4/4 time, marked 'Lively M.M. ♩=84'. It consists of six systems of music. The first system includes a piano introduction with a 'mp' dynamic. The second system features a 'rit.' (ritardando) section. The third system contains a '1st time' and 'Last time' section. The fourth system is marked 'Slowly with steady beat' and 'mf' (mezzo-forte). The fifth system includes a 'D.C. al Fine' (Da Capo) section. The sixth system concludes with a 'rit.' (ritardando) and 'D.C.' (Da Capo) marking.

AT THE WISHING WELL

ANITA C. TIBBITTS

Moderato M.M. ♩=132

Musical score for 'AT THE WISHING WELL' by Anita C. Tibbitts. The piece is in 4/4 time, marked 'Moderato M.M. ♩=132'. It consists of six systems of music. The first system includes a piano introduction with a 'mp' dynamic. The second system features a 'rit.' (ritardando) section. The third system contains a '1st time' and 'Last time' section. The fourth system is marked 'Slowly with steady beat' and 'mf' (mezzo-forte). The fifth system includes a 'D.C. al Fine' (Da Capo) section. The sixth system concludes with a 'rit.' (ritardando) and 'D.C.' (Da Capo) marking.

The Organist as a Teacher

(Continued from Page 50)

We must take advantage of repeated notes in a tune to emphasize the rhythm. For example, in the hymn *Now Thank We All Our God*, to tie repeated notes would show poor musicianship. The lift between repeated chords will depend on the acoustics of the building, but we must avoid anything approaching the *staccato* of the pianoforte. In this day, when union singing of the hymns is finding its rightful place, free accompaniment to one or more verses of a hymn will prove more effective if the instrument is of a size to warrant it. Few organists can do this sort of thing extempore, but with a little work and study most of us can write out a free accompaniment that will be in good taste and not too extreme. For those who feel they cannot do this, there are a few collections published that will prove useful. Two books of descants arranged by Shaw, a collection

by Alan Gray, and smaller collections by Fry and Whitehead are excellent for this purpose. I recommend these free accompaniments also as being useful as a sort of branch on which to grow a short interlude, the sort of interlude that occurs in any service and which is usually planned by the organist with some realizations of chords and harmony. Here the teacher can give wise hints and very practical advice.

Modulation is another art which the organ teacher can help cultivate. The church organist understands this to mean the shortest way from one key to another, usually through one or two three or four chords. One of my teachers used to say, "When you modulate draw the fingers closer together from the position in which they were." This is good advice and will save many a poor modulation. Keeping in mind the seven notes of the scale—tonic, super-tonic, mediant, submediant, dominant, subdominant and leading tone—we must take to go from C to G the tonic because

the subdominant—from C to A the mediant becomes the dominant, from C to E an becomes the tonic—from C to F the mediant becomes the leading tone, and so on. Even this sort of simple modulation needs practice and a most helpful little book on the subject is Orem's "Manual of Modulation," one of the best books of its kind for the organ student. We suggest that organists write out the modulations from all keys to the key of G. If this were done, the poor old *Doxology* would begin to receive the treatment it deserves.

In examining young students during the past few years a number of common points of failure have become increasingly apparent and should have the attention of organ teachers. The management of the organ and choice of stops were consistently unsatisfactory. Tonal changes were generally too abrupt, and movement from one manual to another was a frequent source of trouble. Unsteadiness of pulse and uncertain finger technique were other weak points. Sight-reading was nearly always an outstanding weakness due in most part to non-

realization of the key, not keeping a steady grip of the rhythm, and not knowing ahead. Candidates imagine that when no difficulties exist, more often than not on account of lack of confidence. Transposition errors because the student lost their sense of tonality, a fault that can be overcome only by constant practice. In simple extemporizing tests very few could realize the essential character of the theme and many failed to convey its mood in their improvisation. In this respect, perhaps more than any other, is an indication of the musical individuality of the player.

The serious teacher will keep in mind all these things and impress his students with their vital importance. There is no easy and quick road that the organist should take with patience and confidence. He is able to guide and direct his students so that they may in turn fulfill their duties as organists in a manner entirely worthy of their high calling.

The Bell Lyre in the Junior High School Class Room

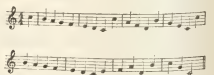
by Virginia Morrison

IT HAS long been the problem of the music teacher to encourage and inspire the students of the junior high school age to love music and to bridge the gap from the elementary grades to the senior high music activities. This trying problem, when voices change and ranges vary from work to work, can kill the desire to sing. The learning of key signatures and theory is purely a memory drill to be dreaded but executed for the short period of county examinations.

Our school solved the problem by the use of the instrument, the bell lyre. Bells in the schools fortunate enough to have a band, we have four bell lyres available. One, however, is sufficient; although two can be used to advantage in many situations. A student readily understands the meaning of "question" and "answer" phrases if he is one of two students playing the bells in that manner.

One plays the "question" and the other the "answer." The musical terms for the phrases "antecedent and consequent" are thus easily remembered. Repetition of phrases is thus readily understood. Curiosity about musical composition is aroused. Melodies and counter melodies are not only learned but also created, while leads to the knowledge of intervals, harmony, and elementary counterpoint. Thus, part-singing is aided by the use of the bell lyre.

To introduce the bell lyre in the classroom program, the old familiar brassy rhyme and folksongs are used. Every-one, no matter what age, enjoys the old tunes again. These melodies have a store of information, namely peculiar intonations, and so on, one of the favorites is the popular *Loud Chimes*.



The class transposed this into all the keys. After knowing the syllable names of the song, it was very easy for the

(Continued on Page 52)

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only *quid pro quo*, or *quod pro quo*, will be published. Naturally, in letters to all friends and advertisers, we express no opinions as to the relative qualities of various organs.

Q. We have at our church a mixed group of organs. For the past two years we have been using numerous smaller organs, but we are now using a larger one. This is always considered a discussion as to whether we should use our old organ, which is one of black pipes with white color, or we should use the new one, which is worn outside the church?—R. M.

A. The wearing of the choir robes depends largely on the decision of the church authorities. We feel that the robes, being used for the church vestments, should not be used for secular affairs even though religious music is used. Perhaps a set of robes that would be used except outside the church could be secured from the money for paid octaves or an octave lower to suggest the pedals, in omitting the use of the latter, you might just as well have one of the Swell Organ and transfer the hands to the Great for congregational singing. When playing in this manner, play three notes with the right hand, transferring the tenor part to the right hand and playing it in a new position when necessary. This is for an emergency, of course, as you suggest.

To secure a position as assistant organist you might let it be known that you desire such a position, or apply directly to some organist whom you think might use your service. The use of "full organ" in the Postlude Recessional Band depends upon the style of music to be played, the size of the organ, and so forth. Swell to Great indicates that the Swell organ is coupled to the Great at active level—16" indicating that such is the case.

Q. I am an organ enthusiast, and would like to inquire about the tuning of the various sets of reeds that I expect to include in a new organ which I am planning to construct.—R. M.

A. To sharpen the reeds (if flat) I open them and flatten them (if sharp), hammer them down so as to flatten the tongue.

Organ chimes may be amplified outside the building and we suggest that you ascertain the cost from some firm engaged in that business. We see no reason why the Tremulant cannot be made to work independently of the Vox Humana stop. We have never seen a Master Pedal device that makes the Crescendo Pedal though we see no reason why it cannot be made that way. It is desired—although I do not advise it. We do not know of the "Flute-Mittre" and we do not find it listed in "Organ Stops" by Audley, or in the "Organists' Dictionary of Organ Stops." It is probably an installation given that name by an individual builder. The specification appears to be fairly complete, but ensemble combinations would have to be made and some of the stops omitted therefore.

In the Great organ we suggest a Harmonic Flute 8'. In the proposed Swell organ we find a Chian Chime which is unnecessary in present-day Church organ specifications, and we suggest that if included, it be omitted from ensemble effects. In the Swell organ we suggest a Vox Celeste stop and a Vox Celeste if possible. The latter stop should have to be of two ranks unless an equivalent 8' stop is included with it. The Choir organ includes a Viol d'Orchestre and a Vox Celeste. The Viol d'Orchestre is included, the Vox Celeste should be a Viol Celeste if built on the Viol d'Orchestre. In the Pedal organ we suggest a soft 32' stop. In addition the Great wood 32'. You state there will be a little limitation, but we are wondering if quite an amount of unification is not included in your specification.

Q. Would it be possible for you to send the information you sent J. C. in relation of the Etude, regarding a pedal-board attach-

ment to an upright piano? Also, where I could get it connected to the piano at no great expense? How would I connect the manual pipe organ without using the pedals in an emergency? Is there any way of leaving the pedals without having a pedal-board? Will you advise versus in which a person might get a position as assistant organist in a smaller church? (Other than ventral.) Should the Postlude or Recessional Marches be played "full organ" in a large church? Explain Swell to Great—J. L. C.

A. We are sending you the names of three builders in your neighborhood, to whom we suggest you communicate your needs, and ask for prices. We are also sending you the address of a person who has a pedal-board for sale (we believe indiating, but not conceive). We recommend that you play the bass part in octaves or an octave lower to suggest the pedals, in omitting the use of the latter, you might just as well have one of the Swell Organ and transfer the hands to the Great for congregational singing. When playing in this manner, play three notes with the right hand, transferring the tenor part to the right hand and playing it in a new position when necessary. This is for an emergency, of course, as you suggest.

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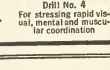
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"FORWARD MARCH WITH MUSIC"

THE ETUDE

SEPTEMBER, 1944

"FORWARD MARCH WITH MUSIC"

Junior Etude

Edited by

ELIZABETH A. GEST

Daisy's Music Patterns

by Riva Henry

"Don't you wish you could lose your exercise book?" Ellen asked Daisy, as they were walking home from school one afternoon.

"No, I don't," declared Daisy, "and you would not either if you practiced your exercises in patterns."

"What kind of patterns?" asked Ellen.

"I'll show you," Daisy said, and they turned in to her house. Going to the piano, she opened the exercise book.

Quiz

1. Is the clarinet a woodwind or brass instrument?
2. What is a lever line?
3. What is meant by *sostenuto*?
4. What is an accent?
5. When was Brahms born?
6. How many sixteenth notes are there in a dotted half note?
7. What is a triad?
8. Give a term meaning "becoming softer."
9. Who wrote *My Old Kentucky Home*?
10. If a minor scale has four flats in the signature, what scale is it?

(Answers on next page)

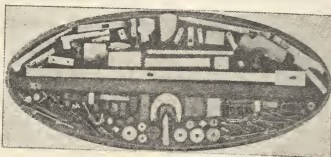
Musical Driver's License Game

by Gladys M. Stein

Drivers of automobiles, of course, have to pass a test before they are able to get a driver's license; and they must prove that they understand the traffic signals and directions. Musicians should understand the musical traffic signals and directions, too.

To play this game, write out several lists of music terms. Appoint one player as traffic officer, who calls out the terms. Each player must act out the term he is given; for instance, if one player receives the term, *presto*, he must run around very quickly; *ritardando* would require him to go slower and slower. The player who acts the most terms correctly wins.

Fiddle, crickets, fiddle! Your gayest tiptoe tune! Fairy feet are waiting To dance beneath the moon.



What it takes to make one piano key action (Photo by Etsey)

"FORWARD MARCH WITH MUSIC"

Piano Program

by Leonora Sill Ashton

"I ALWAYS GET those old piano mixed up—the Spinlet, and the Clavichord, and the Virginal, and the Harpsichord," said Jack.

"I heard some of the others in the class say that, too," answered Dan. "Let's look them up and make some kind of a model of each one. Then we can show them when it comes our turn for a program."

On the afternoon of the boys' program, Jack and Dan appeared in the studio with a collection of paste-board boxes cut in different shapes. Jack's turn came first. "This is supposed to be the earliest ancestor of the piano," said he, holding up a small square box with pieces of white string stretched across it. "It is called the Dulcimer, and we read about it in the Bible. The strings were of wire, and they were struck by the players with small hammers.

"Here is another ancestor of the piano," continued Dan. "It is called the Clavichord, and it was the favorite instrument of John Sebastian Bach. He wrote 'The Well-Tempered Clavichord' for it."

The class applauded wildly when they saw this pasteboard box, standing on four oblique pins for legs, and with a neat little keyboard outlined with pen and ink on the strip of the box, outside the front where that had been set in. They gave louder applause when they saw the tiny wires which went through holes in that front over each key, and rested on the white strings stretched across the main part of the box.

"When the keys of the real Clavichord were pressed down, a small piece of brass on the end of the wires rubbed over the strings and made them vibrate," said Dan.

Jack's next model was made in much the same way as Dan's Clavichord, only there was no legs to this one.

"This is called the Spinlet," said he. "And the keys were attached to a mechanism which plucked or scratched the strings to make them vibrate. Queen Elizabeth of England had one of these standing on her table. She was so fond of playing on it that it was often called a Virginal, after the Virgins Queen."

The next model was another paste-

board box set on clothespin legs, but the boys had cut and pasted this one until it had the shape of a modern grand piano.

"This is the Harpsichord," said Dan. "In playing this, the sound was produced by pieces of quill, leather, or tortoiseshell, which scratched across the strings when the keys were struck."

"Now I will tell about the Piano," declared Jack. "In the early part of



Lady Playing Clavichord, from a painting by Van Goyen, 1550

the eighteenth century, there lived in Florence a harpichord maker named Bertolomeo Cristofori. He liked the instruments he made, but he did not like the way the strings sounded when they were scratched or plucked. One day a Dulcimer player came to give a concert in Florence.

Instead of using the mechanism which plucked the strings on his instrument, he struck them as in days gone by, with small hammers held in his hands. When he did this, Cristofori heard the sustained tone he had thought about so often, but did not know how to bring forth. He went to work on the Valley Forge model, but instead of using a hammer in each hand as the dulcimer player had done, he decided there should be a hammer connected with every key, which should strike the string and produce the tone he wanted. When he had finished the disc discovered the way in which the key was struck with the finger controlled the tones, making them soft or loud as the player wished. Cristofori named this Harpsichord "Piano-Forte"; the instrument upon which one could play tones which were either 'soft' or 'loud.'"

"I want to know about the ancestors of all the instruments!" cried Edna, as she clapped and clapped with the others, at the end of the Piano Program.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which you enter on upper left corner of your

paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of September. Results of contests will appear in December. Subject for this month's essay, "A Musical Experience."

The Violin

(Prize winner in Class C)

Opera Composers' Square

by Emma Beck

The names of composers of opera are concealed in the square. How



many can you find by moving one square at a time? You can move in any direction.

It is very hard to make a violin. If the wood is not well aged it will not produce a good tone, and nobody wants a violin with a bad tone. I think it would be hardest to make the curved pieces. I can imagine that it took Stradivarius and Guarneri a long time to make their fine instruments. The violin is also a hard instrument to play. If you want to be a good artist you have to practice many hours every day. Each hand has its own difficulties. I have been playing the violin for over four years, but there are many years to go yet before I can play well. I do not want to play the violin as a professional, but I want to make it my hobby. I love to listen to great artists play the violin.

Jerzy Werdem (Age nine), California

Other Prize Winners for June Essays:

Class B, Sunny La Monte (Age 14), Florida; Class A, Minnie Jay Hill (Age 15), Texas.

Junior Etude Red Cross Afghans

It is gratifying to know that engraved or wood-goods squares have been sent in to the Junior Etude to make twenty-five afghans, with many coming in every week. Most of these have been sent to the Red Cross, though a few have been sent to the Naval Hospital and similar places.

Squares have recently been received from Helen Myward, Margaret Lowberg, Margaret Langland, Peter Soreng, Beverly Shupe, Musical Missions Club, Geraldine Crowther, Madge Bloomer, Gladys White, Georgia Crocker, Justice Bendler.

Answer to June Puzzle Square:

1. Oboe; 2. Oboe; 3. Oboe; 4. Elm.

Prize Winners for June Puzzle Square:

Class A, Ruth C. Bridges (Age 15), Rhode Island; Class B, Ralph Gumniski (Age 12), New York; Class C, Frances Menriciet (Age 10), District of Columbia.

Honorable Mention for June Essays:

J. Roy Plumm, Muriel Emberger, Lorraine Ross, Barbara DeBerry, Janet Daziel, John Nabholz, Elvina Helms, Janis Ruth Smith, Mary Helen Tate, Edna Lee Dulin, Janet Ellen McCroskey, Betty Maler, Eileen Creigh, Emily Martin, Maurine Cook, Helen Betrusus, Helen Saunders, Jean Carter, Sidney Fall, Erwin Greb.

Honorable Mention for June Puzzle Square:

Margaret Lamb, Betty Morrison, Lorraine Dulin, Sara Ellis, Sally Goodman, Daniel Zank, Betty Grandisler, Janet Abella, Alberta Houck, Donna Lee Keith, Carl Thompson, Winham Smoot, Muriel Emberger, Betty Tate, Edna Lee Dulin, Bob Daval, Mary Helen Tate, Beverly Jeannie Wilson, Elsie Enge, Douglas Christensen.

Answers to Quiz

1. Woodwind; 2. A short line used to designate the pitch of notes above or below the regular five lines of the staff; 3. Well sustained; 4. Stress or important emphasis; 5. Tained; 6. Stress or important emphasis; 7. The chord formed by taking the first, third, and fifth tones of a diatonic scale; 8. Diminuendo; 9. Stephen Foster; 10. F minor.

Helene Bohmer (Age 2½ years), New York

Letter Box

(Send answers to letters care of Junior Etude)

Dear Junior Etude: I have studied music two years and like it very much. I would like to play the band if they had room but they do not. I hope to go to the school soon. Write for Appointment. Edith Smith (Age 13), C. C.

Dear Junior Etude: I started taking piano lessons when I was eight years old and I did not like to practice it at first. But when my mother gave me a little book, I started playing quite well. I am proud of it with my father and sometimes my brother. The violin is going to be my next French horn player in school when he is eight. I hope he is. From your friend, Connie Thornton (Age 10), Massachusetts

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WE ARE TRYING TO COOPERATE—WILL YOU HELP US?

Many civil restrictions now-a-days may be, at times, irksome but they are necessary to the speedy winning of the War.

Among these the government's curtailment of paper for magazine publication has made it impossible for many publishers to start service on new subscriptions with the current issue. If you have to wait for your first copy of THE ETUDE please try to understand this situation and we feel sure that you will make the many new features and the constantly increasing value of THE ETUDE to most music students, music teachers, and music lovers will be more than repaid by this contribution you are making to the War effort. You will receive your ETUDE just as soon as we can get it to you.

"FORWARD MARCH WITH MUSIC"

"Just Another Mighty Fine Etude"

The editorial staff of *The Etude* has had three guiding principles since its founding: "1. Is the article worth while, irrespective of who wrote it? 2. Will it be of direct practical help to the reader? 3. Is the subject covered in more readable manner than hitherto?" The October *Etude* is a fine example of this unchanging policy.

Records Reflect Contemporary Musical Achievements

(Continued from Page 502)

has been described as an frontal comedy by those who were not fighting in the war because of some physical defect; it is "an elegant vale caprice." The second piece, dedicated to a French lieutenant in a battle in March, 1915, is of a more serious nature, and its own emerges as a tone poem of dramatic import. The final piece suggests a storm in first, then the tranquility which follows it. It does not, as might be initially associated with war. These pieces are oddly opposed to each other; hence, they do not make a smooth suite. Although this music is not representative of Debussy's most inspired work, it nonetheless has interest, and accordingly belongs in the record. The performance by the popular two-piano team is marked by technical proficiency and clarity of line.

Bach: Sonata in E minor, for violin and figured bass; played by Adolf Busch (violin) and Artur Schnabel (piano). Columbia disc 7182.

Besides the set of six sonatas for violin and clavier, Bach wrote two other violin sonatas—one in E major and the other in G major. It is curious that neither of these works has been available on records in the domestic catalog; the "G" major has been available on an English H.M.V. disc, played by Mr. Busch and his son-in-law, Rudolf Serkin. This splendid little work deserves wider examination. It remains one of Bach's finest chamber works. The opening movement is divided between virtuoso material and a beautifully paced cantata, the second movement in *Allegretto*, and the finale a *Gigue*. The dance movements are examples of Bach's gift for handling such forms. Mr. Busch's performance is stylistically admirable, but his tone remains consistently acerbic and his technique is often lacking in essential smoothness. Mr. Balsam gives this violinist content and the recording is realistic. Amateurs will find this a work worth looking up and grateful to perform.

Mozart: Don Giovanni—Batti, batti, O mamma e Maria; and Vedrai, carino; sung by Biddi Sayo (soprano) with orchestra, conducted by Erich Leinsdorf. Columbia disc 7197-D.

Schubert: Auflassung; and Cimara: Carlo di Prato; sung by Eleanore Steber (soprano) with piano accompaniment by James Quillan. Victor disc 10-108.

Rachmaninoff: The Harvest of Sorrow; and *Gretchen's Song*; sung by Alexander Kipnis (bass) with piano accompaniment by Celius Dougherty. Victor disc 11-528.

Of the three vocal discs listed, only the Mozart offers a solo in singing as well as in instrumentalism. Miss Sayo's projection of *Zerlina's* aria is marked by fine diction, phrasing and feeling. Despite heavy-handed orchestral accompaniments, she proves herself to be one of the greatest Mozart singers of our times.

Miss Steber's voice is marred by unsteadiness. Er Schubert does not rise to the requisite climax. The Cimara is

better sung. Mr. Kipnis is over-concerned with effects for effect's sake. The Rachmaninoff song, written originally for high voice, sounds too lugubrious in the present key, and the Gretcheninoff lacks essential spontaneity. Finally, the noted basso is most persuasive, but these songs require a good deal more vocal beauty to make them live notably.

John Charles Thomas: Concert Favorites. Victor set M-956.

Only in three selections out of the eight offered here does Mr. Thomas convey the impression that he "feels" the songs. These are *Drink to Me Only With Thine Eyes*, *In the Gloaming*, and *Russell's Fulfillment*. The first two are manfully projected with earnestness which is impressive. *Fulfillment* is an effective song which apparently appeals to the baritone both as a poem and a piece of music. In all the rest the poetic mood seems to evade Mr. Thomas, although vocally he remains appreciable.

WYLVIO LAZZARI, composer, conductor, who for many years was blind, died recently in Paris at the age of eighty-four. In his early years he was a champion of Wagner's music and contributed essays with his views to various periodicals. Mr. Lazzari was born in Bressan, Austrian Tyrol, on January 1, 1856. He was a pupil of Ernest Gólfraud and César Franck, and wrote a number of successful operas. He came to the United States in 1918 to conduct the world premiere of his opera, "Le Sauterion," in Chicago. Mr. Lazzari conducted opera for two seasons at Monte Carlo and also one season in Paris. Besides operas his works include orchestral compositions, chamber music, piano pieces, and songs.

MASSIMO FRECCIA has been engaged as permanent conductor and musical director of the New Orleans Civic Symphony Orchestra.

THE E. AZALIA HACKLEY MEMORIAL COLLECTION, inaugurated by the Detroit Musicians' Association (an affiliate of the National Association of Negro Musicians) in honor of the Negro educator of that name, has been presented to the Detroit Public Library by the Detroit Musicians' Association.

THE SECOND ANNUAL PIEDMONT FESTIVAL OF MUSIC AND ART was held July 19-23 at Winston-Salem, North Carolina. The main events, which included a presentation of Mendelssohn's "Hymn of Praise," by the Festival chorus of two hundred fifty voices and the Piedmont symphony orchestra, were directed by George King Baudenburgh. The program included also a performance of Donizetti's "Daughter of the Regiment,"

ALEXANDER BERNARDI, pianist and conductor, widely known throughout musical centers of Europe, died on November 23, 1943, according to word recently received through the Red Cross. Bernardi was a pupil and friend of Lisakrewer and toured with Chalpin in their early concert days. He then became accompanist and assistant conductor of the St. Petersburg Opera and artistic director and first conductor of the firm in Monte Carlo. He was one of the first world war kept him in Paris.

THE KOSWETZKY MUSIC FOUNDATION, INC. has announced that the annual grants awarded to composers for commissioned works will go this year to Aaron Copland for a symphony; Nikolai Durtov for a concerto; and Benjamin Lupton for an overture. It is hoped that some of these works will be ready for performance during the coming season.

THE VILLAGE OF STOWE, VERMONT, was the center of an interesting experiment during the past year when a revival of family music-making was sponsored by the Trapp Family Singers, a well-known vocal group from the Austrian Tyrol. A series of "Sing Weeks" was promoted, the purpose of which was to establish that any average American, without particular musical talent or training, can, nevertheless, take active part in group performances of great mu-

sic and can institute such performances in his own home or community.

DEAN DIXON, young American Negro conductor and composer, has announced the formation of the American Youth Orchestra, with the purpose of bringing good music to children of all ages. The orchestra, under the sponsorship of American Youth Democracy, plans to give its first concert at an early date.

THE TRILL IN THE WORKS OF BEETHOVEN, by ISIDOR PHILIPP. This little volume helps to give second and third grade pupils an appreciation for the musical qualities in the writings of master composers. There are beauty and technical values to be gained selected from the works of composers represented in these two volumes. The book is selected from the works of Bach and 10 numbers by George Frideric Handel and 11 numbers by Wolfgang Amadeus Mozart. Although at first the student may be puzzled by the many technical terms, he is gratified when given such material in their real assignments and when he can actually play them. **EACH VOLUME, \$1.50.**

THE BELL LYRE in the Junior High School Classroom

(Continued from Page 540)

student to play it in new keys. The major scales were not only learned but proved of value to the student.

The bell lyre, being considered one of the prettiest family such as the trumpet and drums, is popular as an instrument for them as well as for the piano. The piano has long been acknowledged the instrument for building the musical foundation of the child, but the classroom the bell lyre has the advantage of simple technical manipulation which eliminates the problem of fingering and muscular coordination but demands the recognition of note-reading, rhythm, and ear training, and also affords a medium for the appreciation and themes of well-known symphonies and operas.

Thus the students are learning the truth and value of music by participation. The singer is rising to the occasion, and the non-singer has the opportunity of conquering the secret pleasure of the art.

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BY LOUISE ROBYN

Every competent piano teacher is familiar with the Hanon exercises which are so ideal for the finger exercises required during the fundamental period of the piano student's training. The Robyn "dress up" of these studies and suggested story elements that may be used with each exercise make the teacher's presentation and the pupil's handling of these studies easier. The age of the pupil will govern when these exercises should be assigned, but the average pupil between nine and twelve who has had training through about the first two grades of piano study will be ready for the benefits to be derived from these studies. **PRICE, 75c.**

FIRST CLASSICS AND FOUNDATION HARMONY A SECOND OR THIRD PIANO BOOK

BY MARY BACON MASON

This very acceptable book for any progressing pupil of THE book follows the author's highly successful "Folk Songs and Famous Pieces," a graded selection from classic composers, arranged pleasing selections from classic composers, arranged pleasing selections from classic composers, arranged pleasing selections from classic composers. Some of the items were selected from the writings of famous poets. The illustrations have been executed in a form to appeal to the child, and a number are pen renderings of well-known paintings. The second half of the book is devoted to elementary harmony, providing for harmony games and cut-out cards which engage the pupil's interest and lead the child to know major scales and triads, and the most relations of major triads, and some of the major chord progressions. **PRICE, \$1.00.**

THE EIGHT CHORDAL ATTACKS WITH ILLUSTRATIVE PIECES FOR THE PIANO

BY BERNARD WAGNESS

The Wagness Piano Course is a favorite with teachers all over the United States. The pedagogical soundness of his materials for piano pupils has made for their success. In this book, by means of a preliminary exercise and different, but interesting, piece giving an exposition of the chordal attack. Mr. Wagness covers the major, minor, triad, dyad, and the physical movement necessary for each attack is clearly explained, and carefully paced physically for the arm, wrist, and hand leave no detail in doubt. This is a book to take up when the pupil actually is to reach the span of an octave comfortably, which means on the average that it should also be applied to a main course of study. **PRICE, 75c.**

MINIATURE CLASSICS VOL. 1—BACH AND HANDEL VOL. 2—HAYDN AND MOZART

These little volumes help to give second and third grade pupils an appreciation for the musical qualities in the writings of master composers. There are beauty and technical values to be gained selected from the works of composers represented in these two volumes. The book is selected from the works of Bach and 10 numbers by George Frideric Handel and 11 numbers by Wolfgang Amadeus Mozart. Although at first the student may be puzzled by the many technical terms, he is gratified when given such material in their real assignments and when he can actually play them. **EACH VOLUME, \$1.50.**

THE ROBYN-GURLITT ETUDES FOR THE PIANO TO DEVELOP SIGHT READING, PEDAL TECHNIC, AND RHYTHM—WITH ANNOTATIONS AND EXPLANATIONS FOR THE TEACHER BY LOUISE ROBYN

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